

CAMBI



DESIGN LOVES MILANO

Milano 12 | 05 | 2020

MR. LAWRENCE
DESIGN SINGER



design loves milano

MARTEDÌ 12 MAGGIO 2020

ore 16.00 - Lotti 1 - 138

TUESDAY 12 MAY 2020

h 4.00 pm (CET) - Lots 1 - 138

Asta 545 - Auction 545

ESPOSIZIONE - VIEWING

In conseguenza al **DPCM del 22 marzo 2020**, non sarà possibile la partecipazione in sala né la visita all'esposizione dell'Asta. Sarà possibile partecipare alla vendita tramite il nostro sito, via telefono o tramite offerta scritta

CAMBI LIVE

In questa vendita sarà possibile partecipare in diretta tramite il servizio Cambi Live su:

In this sale is possible to participate directly through Cambi Live service at:

www.cambiaste.com



Prof. Massimo Galli

Direttore del reparto di Malattie Infettive dell'ospedale Sacco di Milano

Head of the Infectious Disease ward of Sacco Hospital in Milan

"L'epidemia si può ridurre solo a prezzo di grandissimi sacrifici, ma dovremo comunque trovare il modo di convivere con questa infezione, per il momento ancora orfana di farmaci. Siamo in un momento cruciale, in cui ci stiamo misurando per la prima volta con una serie di realtà oggettive. È necessaria ancora molta ricerca per avere una conoscenza più approfondita dell'epidemia, di come e quanto abbia potuto diffondersi nella popolazione. Sono dati fondamentali per preparare la futura strategia di contenimento e indicarci la via per un vaccino. Tutto questo ha bisogno di sostegno. E io vi ringrazio per quello che state facendo con questa iniziativa di supporto al nostro lavoro"

"This epidemic can only be mitigated at the cost of huge sacrifices, but still we will have to find ways to live with this infection, for which no medicines are currently available. This is a crucial moment, in which we are facing a series of objective truths for the first time. Much research is still necessary before we can have a deeper knowledge of this epidemic, of how and how much it has spread in the population. These data are vital in order to prepare the forthcoming containment strategy and to lead the way to a vaccine. All this requires support. And I thank you all for what you are doing to support our work with this initiative."

Matteo Cambi

Direttore Cambi Casa s'Aste

Cambi Auctioneers CEO

"Era la fine di marzo quando Annalisa mi scrive dicendomi che tanti designer italiani e stranieri le chiedevano di fare qualche cosa per Milano e l'Italia nel pieno della crisi sanitaria di quei terribili giorni. Un'asta Charity, mi dice, ma avrebbe senso in questo momento in cui la gente non può muoversi? E' una bellissima idea, ne parlo con Piermaria e anche lui è d'accordo, sono molti i clienti che lo hanno contattato per lo stesso motivo. Ma come facciamo a ricevere i lotti, schedarli, fotografarli?

Potremmo farci inviare il materiale fotografico direttamente dai designer, mettere la loro foto e farci raccontare la loro storia, ognuno potrà raccontare il perché di questa donazione per Milano.

Questo risolve il problema del catalogo, ma poi? Non ci sarà esposizione, si venderà online e i lotti verranno spediti direttamente dai designer all'acquirente. E' l'unica soluzione, su questo siamo d'accordo.

Iniziamo a contattare designer, aziende, gallerie e collezionisti.

Tra le prime opere arriva un lavoro che Alviino realizza espressamente per la vendita. E' fantastico, ci parla di Milano, di design e dell'emergenza sanitaria che ci ha visto tutti coinvolti. Sarà l'immagine simbolo di quest'asta.

Le adesioni sono ogni giorno di più, arriva in continuo materiale da analizzare, telefonate, scambio di mail, riunioni in videoconferenza, cartelle condivise. E così velocemente la vendita prende corpo.

Stiamo correggendo le ultime bozze del catalogo nei giorni in cui avrebbe dovuto tenersi il salone del mobile. Molti designer sarebbero stati qui oggi, avrebbero esposto i loro lavori negli spazi del Fuorisalone. La città avrebbe dovuto essere in pieno fermento. E' destino che il catalogo esca proprio in questi giorni.

Sarà una vendita speciale per la nostra casa d'aste e quindi voglio ricordarvi ancora una volta brevemente il funzionamento e le regole di partecipazione.

Data la natura Charity di questa special sale, la Cambi Casa d'Aste non applicherà alcuna commissione ad acquirenti o venditori né sarà coinvolta nelle pratiche fiscali, amministrative e logistiche che seguiranno l'aggiudicazione e che sono da intendersi svolte direttamente tra venditore e acquirente.

Gli oggetti proposti in questa vendita sono proposti al 50% del loro valore come base d'asta e saranno donati al 100% o al 50% sul prezzo di aggiudicazione. Questo sarà facilmente visibile con un pallino posto affianco alla scheda del catalogo.

L'acquirente dovrà versare la donazione sull'iban dell'Ospedale Sacco di Milano beneficiario dell'iniziativa e poi verrà messo in contatto direttamente con il venditore per l'eventuale saldo e per le modalità di spedizione che verrà curata dal venditore ma sarà a carico dell'acquirente.

I lotti contrassegnati con il simbolo del furgone sono quelli che non sono presenti a Milano ma che verranno spediti dal paese di origine del designer. Alcuni lotti possono essere soggetti ad IVA. Questa verrà applicata sulla parte di aggiudicazione fatturata dal designer in caso di donazione al 50%.

Questi lotti saranno contrassegnati da un pallino rosso con simbolo della percentuale.

"It's the end of March when Annalisa contacts me to let me know that several Italian and foreign designers were asking to do something for Milan and for Italy, at the height of the health crisis that was hitting those terrible days. A Charity auction, she says, but does it make sense at this time when nobody can leave the house? It's a wonderful idea, so I talk it over with Piermaria, and he agrees, too, several clients have contacted him for the same reason. But how can we receive the lots, file them, photograph them?"

We could have the designers send us the photographs, add their pictures, ask them to tell us their stories, everyone will have the chance to say why they chose to make this donation for Milan. This solves the issue of the catalogue, then what? There will be no exhibit, the sale will be held online and the lots will be shipped directly from the designers to the buyers. That's the only possible solution, we all agree on this.

So we begin to approach designers, firms, galleries, collectors. Among the first lots to come in is a piece that Alviino has created expressly for this sale. It is fantastic; it talks about Milan, about design, the health emergency that has involved us all. It will be the iconic image of this auction.

The submissions grow day by day, a constant incoming flow of material to analyse, of phone calls, email exchanges, video-conferences, shared folders. And thus the sale quickly takes shape.

We are editing and finalising the catalogue in the same days in which the Salone del mobile was supposed to take place. Many designers should have been here today, exhibiting their work in the Fuorisalone venues. The city should have been buzzing with activity. The fact that our catalogue will be published in this time seems meant to be.

This will be a special sale for our Auction house, for this reason I wish to briefly remind you once more of how it will work and of the rules for participation.

In light of the Charity nature of this special sale, Cambi Auction House shall apply no buyer's nor seller's premium, nor shall the House be involved in the fiscal, administrative and logistic matters following the purchase, that will be settled between buyer and seller directly.

The objects in this sale are offered with a starting price equal to 50% of their value, and they will be donated with a 100% or 50% donation on the hammer price. This will be made clear by a dot placed next to the lot files in the catalogue.

The buyer shall make the donation with a bank transfer to Sacco Hospital in Milan, that is the beneficiary of this initiative; the buyer will then be put in contact with the seller regarding the remaining settlement if necessary, and the shipping method, which will be organised by the seller at the expense of the buyer.

Lots marked with the symbol of a truck are not in Milan but will be shipped from the designer's country of origin. Certain lots may be subject to VAT. VAT will be applied on the share of the hammer price for which the designer will receive payment in case of 50% donations.

These lots will be marked with a red dot and the percentage symbol.

Mr. Lawrence

Annalisa Rosso e Francesco Mainardi co founders

"All'inizio del lockdown milanese abbiamo ricevuto tante telefonate da amici e colleghi designer in giro per il mondo. Oltre a sapere se stavamo bene e a farci sentire l'affetto da lontano, il tema delle chiamate era sempre: "Fateci sapere cosa possiamo fare per Milano". Abbiamo capito che Milano è la capitale del design non solo per i tanti motivi legati alla produzione, alla cultura, agli eventi che ben conosciamo, ma soprattutto perché tutti i progettisti qui si sentono a casa. Durante la Design Week siamo abituati a incontrare e conoscere persone di ogni paese, in un momento straordinario di energia e pro-positività. Anche in un momento difficile come quello che stiamo vivendo, i designer e i professionisti del settore si sono fatti avanti e non ci hanno lasciati soli. Perché Milano è la loro città. Grazie!"

"At the beginning of the Milanese lockdown, we received several calls from friends and fellow designers around the world. They were not just calling to see how we were doing and to show affection from a distance; the recurring theme of the calls was always: 'Let us know what we can do for Milan'. We have come to understand that Milan is the capital of design not only for the well-known reasons relating to production, culture and events, but above all, because designers feel at home here. During the Design Week, we are accustomed to meeting and getting to know people from all over the world, in an extraordinary time of energy and pro-positivity. Even in difficult times like the ones we are currently experiencing, designers and professionals in the industry have stepped up and have chosen not to leave us alone. Because Milan is their city. Thank you!"

Piermaria Scagliola

Head of Design Department

"La situazione di emergenza che ha colpito Milano, e il mondo ci pone di fronte alla necessità di adattare le nostre abitudini per reagire al meglio. Così come abbiamo fatto per le nostre vite personali, così abbiamo fatto in Cambi, organizzando le aste del dipartimento di design senza sala e gestendo tutto da remoto per rimanere al fianco dei nostri clienti che spesso contano su di noi come il partner di riferimento per il proprio lavoro. La voglia di futuro e di ripartenza che abbiamo visto nell'asta Design200 del 23 marzo, agli albori del lockdown, mi ha convinto che lo spirito di DesignLovesMilano è quello giusto e voglio ringraziare la famiglia Cambi, Annalisa e Francesco di MR.LAWRENCE e tutto lo staff che si è dedicato al progetto per arrivare a dare una mano dove serve. I collezionisti e dealers che abbiamo coinvolto e che hanno subito offerto in donazione (chi totale e chi al 50%) le opere di questo catalogo, hanno aderito con entusiasmo, mossi tutti da un genuino desiderio di collaborare alla ripartenza di una città culla di un settore, quale è quello del design, che simboleggia la capacità umana di progettare, creare e, in definitiva, immaginare un futuro migliore."

"The emergency situation that Milan, and the world, are currently facing presents us with the need to adapt our habits if we want to react. Just like in our personal lives, we have been doing it at Cambi as well, holding and managing the department of Design's auctions fully remotely, so that we can be there for our clients who often count on us as the partners of choice for their own work. The will to move forward and restart was clear in during the Design200 auction held on March 23rd, at the beginning of lockdown, and it convinced me that the spirit behind DesignLovesMilano is the right one. I want to thank the Cambi family, Annalisa and Francesco from MR.LAWRENCE and the whole staff that has been involved in this project to manage to give help where it is needed. The collectors and dealers we have brought in, who immediately responded by donating (with a total or 50% donation) the items in this catalogue, were enthused by their participation, motivated by the genuine desire to collaborate in helping the rebirth of this city, the cradle of the design industry, that symbolises the human ability to plan, create, and ultimately imagine a better future."



Regolamento / Guidelines



I lotti del presente catalogo vengono offerti dai venditori con una donazione all'Ospedale Sacco di Milano pari al 50% o al 100% del loro ricavato in asta.

The lots in this catalogue are offered by the sellers for a donation to Hospital Sacco in Milan equal to 50% or 100% of the hammer price.



In caso di donazione al 100% il pagamento dell'aggiudicazione a cura dell'acquirente dovrà essere effettuato interamente sull'Iban dell'Ospedale Sacco di Milano.

In case of 100% donation, the buyer shall pay the hammer price entirely with a bank transfer to Sacco Hospital in Milan.



In caso di donazione al 50% il pagamento dell'aggiudicazione a cura dell'acquirente dovrà essere effettuato per il 50% sull'Iban dell'Ospedale Sacco di Milano e per il restante 50%, sull'iban del venditore che verrà comunicato all'acquirente in seguito all'aggiudicazione del lotto.

In case of 50% donation, the buyer shall pay 50% of the hammer price with a bank transfer to Sacco Hospital in Milan, and the remaining 50% with a bank transfer to the seller. The seller's bank details will be provided to the buyer following the award.



Il venditore provvederà ad emettere regolare documento di vendita intestato all'acquirente

I lotti contrassegnati dal simbolo percentuale saranno soggetti ad IVA per la parte di aggiudicazione fatturata

The seller shall issue a sales document in the buyer's name.

Lots marked with the percentage symbol are subject to VAT for the share of the hammer price paid to the seller.



I lotti verranno spediti direttamente dal venditore con costi di spedizione ed eventuali dazi a carico dell'acquirente.

Quelli contrassegnati dal simbolo del furgone non sono presenti a Milano, ma nel luogo di attività del venditore che è indicata a catalogo nella scheda corrispondente.

The lots will be shipped by the seller directly, and all shipping costs and duties shall be borne by the buyer. Lots marked with the symbol of a truck are not in Milan but are in the seller's place of business, which is stated in the lot's file in the catalogue.



Data la natura Charity di questa special sale, la Cambi Casa d'Aste non applicherà alcuna commissione ad acquirenti o venditori né sarà coinvolta nelle pratiche fiscali, amministrative e logistiche che seguiranno l'aggiudicazione e che sono da intendersi svolte direttamente tra venditore e acquirente.

In light of the Charity nature of this special sale, Cambi Auction House shall apply no buyer's nor seller's premium, nor shall the House be involved in the fiscal, administrative and logistic matters following the purchase, that will be settled between buyer and seller directly.



INFORMAZIONI PER QUESTA VENDITA

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PIERMARIA SCAGLIOLA

ESPERTO DI DIPARTIMENTO
WALTER MONDAVILLI
SIRIO CANDELORO

SEZIONE CONTEMPORARY DESIGN
A CURA DI MR.LAWRENCE

ASSISTENTI DI DIPARTIMENTO
FRANCESCA FARSETTI
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CONDITION REPORT

Lo stato di conservazione dei lotti non è indicato in catalogo; chi non potesse prendere visione diretta delle opere è invitato a richiedere un condition report all'indirizzo e-mail:

conditions@cambiaste.com

The state of conservation of the lots is not specified in the catalog. Who cannot personally examine the objects can request a condition report by e-mail:

conditions@cambiaste.com

OFFERTE

Le persone impossibilitate a presenziare alla vendita possono concorrere all'asta tramite offerta scritta o telefonica che deve pervenire almeno 5 ore lavorative prima dell'asta all'indirizzo e-mail:

offerte@cambiaste.com

Clients who cannot attend the auction in person may participate by absentee or telephone bid to be received at least 5 working hours prior to the sale by e-mail at:

bids@cambiaste.com

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MR. LAWRENCE
DESIGN SINGER

01 de sig n

contemporary

LOTTI 1-83

CURATED BY MR. LAWRENCE



Rikkert Paauw

100



1

Chair Utrecht, 2019

Sedia in pannelli truciolari e pannelli di legno.
Usata

*Chair made of wood Chipboard and
Furniturepanel. Used*

cm 48x48,5x76 (seduta cm 44)

Lotto offerto da Rikkert Paauw con
donazione al 100% spedito da Bruxelles,
Belgio

*Lot offered by Rikkert Paauw with 100%
donazione shipped from Bruxelles, Belgio*

Euro 600 - 800

Una sedia creata dall'interesse per l'impatto
su uno spazio e la sua presenza realizzata
con materiali semplici.

*A chair made by an interest about the impact
on a space and its presence made with
simple materials.*



*Rikkert Paauw (1982) is an autodidact spatial
designer based in Utrecht (NL) and Brussel
(BE). His works go about space, proportions,
and the necessity of things as mostly his
works are made of locally found materials.*

Giacomo Moor is a designer who lives and works in Milan. He designs for private clients, design companies and galleries.

Born in Milan in 1981, Giacomo Moor begins to work in a carpenter's workshop at an early age. During his years at the Politecnico University in Milan, under the guidance of professor and architect Beppe Finessi, he starts to bring together rigorous planning with his fascination for the beauty and versatility of woodworking. In 2011, after majoring in Design with a final dissertation on wood called "Valuable Imperfections. Cabinetmaking, from sculpture to design" published by Abitare, Giacomo Moor opens his studio.

From the planning of experimental collections to the production of tailor made furnishings, Giacomo Moor achieves through his practice the dual resolution of ideation and realisation. In his studio/carpentry in Milan, Moor refines and defines his ideas: he designs products for companies, he creates limited editions for galleries, he produces unique pieces for private clients, and he is engaged in every step of the process. Constantly striving to improve carpentry techniques, he unites the precision and the formal rigour of the design with the sensitivity of manual craftsmanship.

Giacomo Moor



50

%

2

Flamingo Palafitte Collection, 2015

Bambù, ottone e vetro sabbato

Bamboo, brass and sanded glass

Prod. Giacomo Moor Workshop

cm 92x180x30

Lotto offerto da Giacomo Moor con donazione al 50% soggetto ad IVA, spedito da Milano, Italia

Lot offered by Giacomo Moor with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 4.000 - 6.000

La collezione di Giacomo Moor è ispirata dalla sottile verticalità delle strutture delle case su palafitte, dall'eleganza dei flamingo e del mondo orientale. La sua fascinazione per i legni naturali, suo principale materiale di lavoro, ha portato la ricerca di Giacomo a nuovi scenari che costruiscono ponti tra i mondi artificiali e naturali. Come nelle altre collezioni, egli si concentra sui punti d'incontro tra design e architettura e sui confini tra piccola scala e grande scala, tra l'oggetto e il suo ambiente circostante. Egli mette in discussione la propria passione e abilità di lavorare il legno e le applica a un materiale completamente nuovo: il bambù lamellare. Facendosi guidare dalla leggerezza e dalla grazia del fusto verticale del bambù, egli accoglie questo nuovo materiale e lo reinterpreta per creare una materia artificiale ed inerte, più solida e resistente. Lavorandolo al tornio, il bambù lamellare rimane estremamente sottile. I rigonfiamenti che sembrano imitare le forme del bambù naturale sono soltanto rinforzi funzionali per le giunzioni. I materiali usati per questa collezione sono bambù lamellare, ottone e vetro sabbato. Fatta eccezione per l'ottone utilizzato per unire gli elementi verticali e renderli più stabili, scelto non solo per le sue proprietà strutturali ma anche per la sua bellezza estetica, sia il vetro sabbato che il bambù lamellare sono stati scelti per le loro caratteristiche funzionali. Il vetro sabbato attenua la trasparenza originaria del vetro ed evoca sottili foglie di carta di riso, mentre il bambù lamellare garantisce forza ed elasticità; inoltre il bambù lamellare, composto da quaranta strati di fibra di bambù incollati insieme, consente a Giacomo di lavorare con la stessa tecnica utilizzata per il legno, senza causare rotture.

Giacomo Moor's collection is inspired by the fine verticality of stilt houses' structure, the elegance of Flamingos and the oriental world. The fascination with natural wood, his prime working material, has led Giacomo's research into new scenarios that bridge artificial and natural worlds.

As in the others collections, he focuses on the intersections between design and architecture and the boundaries between big scale and small scale, between the object and its environment. He challenges his passion and ability to work with wood and apply them on a completely new material: layered bamboo.

Driven by the lightness and grace of the vertical stem of bamboo, he embraced the new media and reinterpreted it to create an artificial, inert material, more sturdy and more resistant. Worked on a lathe, layered bamboo is reduced to the thinnest. The swellings that seem to mimic the shape of natural bamboo are nothing but a functional reinforcement for the joints. The materials used for this collection are layered bamboo, brass, and sanded glass. Except for the brass used to join the vertical sticks and to stabilise each object, which was chosen not only for its structural properties but also for its aesthetic beauty, both sanded glass and layered bamboo were chosen for their functional characteristics. Sanded glass dims the original transparency of glass and evokes the thin sheets of rice paper, whereas layered bamboo guarantees high strength and elasticity; furthermore, layered bamboo, made of forty sheets of bamboo fiber glued together, allows Giacomo to work with the same technique he uses with wood without experiencing breaks.



DESIGN LOVES MILANO



Michela Cattai

Bocciolo, 2018

Vetro soffiato di Murano

Free hand blown Murano glass
1/1 cm 5x18

Lotto offerto da Galleria di Michela Cattai & C. sas con donazione al 100% spedito da Milano, Italia

Lot offered by Galleria di Michela Cattai & C. sas with a 100% donation, shipped from Milan, Italy

Euro 1.000 - 1.500

Bocciolo è un tributo alla natura, al periodo della primavera quando la vita torna a nascere e sbocciare.

Bocciolo is a tribute to nature and the spring period where life sprouts again.

*Free hand blown Murano glass
Made in Italy. Handcrafted*

100



Graduated in Painting at the Accademia di Belle Arti in Venice with Fabrizio Plessi, she starts her research on glass attending the Design course held by Ennio Chiggio, thanks to whom she understands the meaning of semantic and semiotic in the context of Italian design.

Still bounded to Venice, she decides to deepen the study on glass inside the furnace, experiencing herself the Murano blown glass practice. Learnt the old renaissance techniques and the glass history of the XX century, Michela Cattai develops the process and through a careful study on color and shape, she realizes abstract artworks that have wrinkled models and different colors shading.

Her creativity takes her to a continuous study and experimentation, which leads her to create contemporary artworks that summarize her history and her identity. The most recent result of her research with 'Linfa' series shows the dialogue between glass and recycled materials, through which the artist not only goes far from the classical rules of working glass but also reflects her desire to draw the public's attention to the global and very contemporary topic of sustainability.

Michela Cattai's artworks are presented in international exhibitions and fairs and are part of private and public collections. In 2019 she had two solo shows, one in May in Japan, at the Italian Institute of Culture in Tokyo with the patronage of the Italian Embassy in Japan. The other one took place in September in Venice at Palazzo Loredan, with the collections 'Acqua' and 'Contrasto', made by Venini masters glassmakers. In October 2019 the artist presented the movie 'Incontri Metropolitani' during the seventh edition of MDFF-Milano Design Film Festival in Milano, a film festival dedicated to design practice.

DESIGN LOVES MILANO



Soft Baroque



Nicholas Gardner and Saša Štucin work simultaneously in object design and art. Their London based practice focuses on creating work with conflicting functions and imagery, without abandoning beauty or consumer logic. They are keen to blur the boundaries between acceptable furniture typologies and conceptual representative objects, rendering a new set of aesthetic and functional values.

Making plays a central role in their practice. They are designers and manufacturers of their objects. Their interest in various materials results in a diverse body of work. The refined, simplified forms of their works reflect principles of mid-century design, but the pieces also veer toward conceptual territory by evoking the malleability of how objects are seen and mediated today. Traditionally a craftsman's practice would be in proximity to the raw material used to fabricate objects. In the same fashion Soft Baroque produces work in the context of metropolitan environment: processed materials manufactured for the domestic interiors are manipulated to unconventional ends. These new raw materials are converted into objects that still possess an echo from their intended use.

So far they've been showing work at the V&A, Christie's and Somerset House in London, Swiss Institute, Friedman Benda, Patrick Parrish gallery in New York, A Palazzo Gallery in Brescia, Etage Projects in Copenhagen, Het Nieuwe Instituut in Rotterdam, Collective Design in New York, Nomad in Monaco and St. Moritz and Design Miami in Basel and Miami fairs and at Milan, London, New York, Stockholm and Dubai Design Week.

4

High Performance vase, 2019

Un vaso kevlar di carbonio e resina

Carbon kevlar and resin vase

cm 12x11x16

Lotto offerto da Soft Baroque con donazione al 100% spedito da Londra, Gran Bretagna
Lot offered by Soft Baroque with a 100% donation, shipped from London, Great Britain

Euro 500 - 1.000

I materiali a elevate prestazioni sono diventati una forma di mascolinità decorativa. Cofani e custodie per il cellulare in fibra di carbonio hanno raggiunto altri materiali e superfici, come il cuoio o la radica di noce, nel rappresentare simboli di qualità o di valore. Il loro appeal sta nell'essere hi-tech, nel desiderio che la tecnologia ci guidi a un futuro brillante. Un modo per sottrarsi alla forza di gravità e ai danni ambientali. Bezos, Musk, Branson. Il rapporto resistenza/peso è diventato un mantra per questa fede. Creati per contenere fiori, i vasi High Performance al contempo celebrano e rifiutano questa idea. Essendo realizzati senza uno stampo, la forma è data dalla manipolazione a mano libera di fibre impregnate di resina. Le forme non-sistematiche e uniche sono poi composte con resina trasparente e rifinite. La prima fase ha un approccio molto scultoreo al dare forma ai materiali, mentre la seconda richiede molto controllo e pazienza. Il processo prevede di applicare la resina, ripetutamente, lasciarla indurire per poi cartavetrare e rifinire fino alla perfezione. I pezzi danno l'impressione di essere sul punto di crollare, ma sono estremamente robusti e rigidi.

High-performance materials have become a form of decorative masculinity. Carbon fibre car bonnets and phone cases have caught up with other materials and surfaces, such as leather or burr walnut, as symbols of quality or value. Its desirability comes from its hi-techness, an aspiration that technology will guide us to a shining future. A way of escaping gravity and the environmental damage. Bezos, Musk, Branson. Strength to weight ratio, has become a mantra in this faith. Designed for displaying flowers High Performance vases both celebrate and reject this idea. Made without a mould, the form is generated by free-hand manipulating resin soaked fibres. The unsystematic and unique shapes are then built up with clear resin and polished. First stage has very sculptural attitude towards shaping the material, while the second one requires a lot of control and patience. It is a process of applying resin multiple times, curing, sanding and polishing before finish is perfect. The pieces feel as though they are collapsing but are extremely strong and rigid.





DESIGN LOVES MILANO



Stories of Italy

Stories of Italy is a studio and a brand based in Milan that realize self-handling pieces connected with traditional Italian craft. Material focus is on Murano blown glass. Inspiration comes from Italy's great archaeological, historical and cultural heritage. Objects and symbols from a common past read in a contemporary way. Works are conceived as "everyday objects" that are aesthetically beautiful but also tools of communication: all the pieces carry their own stories, blending design, craft, art, to capture the essence of the most iconic Italian craft traditions. The founders and creative directors, Matilde Antonacci (b. 1981) and Dario Buratto (b. 1981), met in Florence in 2000. After graduating from Polimoda institute, they moved to Milan, where they worked in the fashion industry for world-renown brands, like Helmut Lang, Acne Studios, Costume National, Dsquared, Ballantyne. In 2016, they embarked on a new project that incorporates two of their passions, design and high-end Italian artisanship. In the three years since its inception, alongside its own living and tableware products for retail and galleries, Stories of Italy has been collaborating with architecture firms on projects for the hospitality sector, designers and various brands, such as Diptyque, Four Seasons Hotel, Mandarin Oriental, Gallery Bensimon, Vivienne Westwood, Gilles&Boissier, Pierre Gonalons, Visionnaire.

5

Dattero, 2015

Vaso in vetro soffiato di Murano
Edizione limitata di 15

*Murano blown glass vase
Limited edition of 15
cm 14x25*

*Lotto offerto da Stories of Italy srl con donazione al 100% spedito da Milano, Italia
Lot offered by Stories of Italy srl with a 100% donation, shipped from Milan, Italy*

Euro 1.600 - 2.400

Creato in edizione limitata di 15 pezzi, il vaso mono-fiore Dattero è il primo oggetto firmato da Stories of Italy per il loro debutto alla Milano Design Week 2015 con il patrocinio di Dama Vivienne Westwood. Vetro sommerso soffiato di Murano.

Limited edition of 15, Dattero mono-flower vase is the first object signed by Stories of Italy for their debut during Milan Design Week 2015 with the patronage of Dame Vivienne Westwood. Mouth-blown in the island of Murano with sommerso technique.



Why Milano

Stories of Italy: "Why Milano? Quoting an Italian song I've been listening a lot lately, because Milano embodies our "Futura". Milano has always been the Italian city which best dives into the future without fear. Now she deserves our support."





Studio Manda is a furniture and interior design company born from a collaboration between Georges Mohasseb and Kareen Asli. Georges has been working as an architect and designer for 22 years. Through his professional experience and intensive workshops he has mastered furniture making techniques in France at École Boulle with a vast range of materials. His passion for design has led him to teach in renowned academic institutions in Europe and the US. Georges strives to create a limited number of timeless designs that embody a high level of craftsmanship and a complex expression of materials through their colors, shapes, textures and smells. Georges' products and limited editions have been exhibited in international design fairs and his work is currently represented by Carwan gallery in Athens, Gallerie Gosserez in Paris and is in collaboration with Gabriel & Guillaume in NYC.



Georges Mohasseb - Studio Manda

100



6

PRISMA light, 2019

Lampade in ottone ossidato e spazzolato e resina colata solida

Oxidized, brushed brass and solid cast resin lamps
cm 38x7x19

'Prisma' Light is made of solid resin injected with a light pinch of powdered metal, generating a sculptural poetry through lit geometry. Transforming transparency and light into a journey through and constellations, Prisma portrays a fragment of time and space. The rays that penetrate the solid are diffused into a beautiful spectrum bouncing freely in various directions.

Lotto offerto da Studio Manda con donazione al 100% soggetto ad IVA spedito da Beirut, Libano
Lot offered by Studio Manda with a 100% donation, subject to VAT, shipped from Beirut, Lebanon

Euro 1.000 - 1.500

La lampada "Prisma" è realizzata in resina solida in cui è iniettato un pizzico di metallo in polvere, che genera una composizione scultorea poetica attraverso le geometrie illuminate. Trasformando trasparenza e la luce in un viaggio tra le costellazioni, Prisma ritrae un frammento di tempo e spazio. I raggi che penetrano l'elemento solido si diffondono in uno spettro luminoso meraviglioso che si rifrange liberamente in varie direzioni.

'Prisma' Light is made of solid resin injected with a light pinch of powdered metal, generating a sculptural poetry through lit geometry. Transforming transparency and light into a journey through and constellations, Prisma portrays a fragment of time and space. The rays that penetrate the solid are diffused into a beautiful spectrum bouncing freely in various directions.



7

SHOESHINA, 2018

Ottone massiccio e legno di noce americano
In collaborazione con: Joy Mardini Design Gallery

*Solid Brass & American Walnut
In collaboration with: Joy Mardini Design Gallery
cm 54x25x20*

Lotto offerto da Studio Manda con donazione al 50% soggetto ad IVA,
spedito da Beirut, Libano
*Lot offered by Studio Manda with a 50% donation, subject to VAT,
shipped from Beirut, Lebanon*

Euro 2.000 - 3.000

Ispirato al tradizionale lustrascarpe di strada, Shoe Shine è un oggetto creato su misura per uso domestico. È realizzato in ottone massiccio e legno di noce americano, che gli donano un senso di nostalgia retrò e ne fanno un oggetto da esibire nella propria abitazione dando vita a nuove routine di pulizia delle scarpe.

Inspired by the traditional street shoe shiner, Shoe Shine is a bespoke object for domestic use. It's made of solid brass and American walnut giving it a nostalgic retro feel, and transforming it into an object that can be displayed at home and spark new shoe cleaning routines.

50

%



Why Milano

"Hi, my name is Georges Mohasseb, Founder of Studio Manda. I am based in Beirut, but I consider myself to be a citizen of the world. I have decided to participate in the Cambi Auction House project because it corresponds to my philosophy of life that sharing is caring no matter how far apart we are. The Cambi initiative in collaboration with the Ospedale Luigi Sacco is a message of hope, a united creative contribution and a positive input to support research. My participation is a tribute to the city of Milano, as it is the epicenter of design and social design thinking, as well as, a source of inspiration for better days to come.

*Your truly,
Georges Mohasseb, Founder of Studio Manda"*



Why Milano

Theoreme Editions was launched in Milan in 2019. We received a tremendous welcome from everyone there, it's our time to show our support during this difficult time.

Young French designer Emmanuelle Simon studied Interior Architecture and Design at the well known-Ecole Camondo in Paris. She continued her education working with the talented Pierre Yovanovitch. She won the Prix Spécial du Public at the Design Parade 2017 in Toulon and founded her eponymous agency the same year. Simon's work is precise, sophisticated and simple. She uses space and light to mould volumes and highlight textures creating beautiful surfaces with an economy of design. Her discreet treatment of materials exposes their beauty in unusual ways. Her palette is muted, clean and balanced. Simon treats surfaces and mediums with respect and seeks to expose natural beauty through design. She often draws inspiration from the art and architecture of the 1920's and 1930's, referred to as Art Deco. There is also an Asian sensibility in her approach to materials, space and palette. Her work is poetic and speaks in a whisper.

A photograph of Emmanuelle Simon, a woman with dark, curly hair, wearing a black blazer and dark trousers. She is sitting on a modern, curved wooden bench with a white top surface. The background is a plain, light-colored wall.

**Emmanuelle Simon
with Theoreme Editions**

8

Pair of Jellyfish Lamps, 2019

Intonaco Chamotté, LED, ottone

Chamotté Plaster, LED, brass
cm 70x30x30

Lotto offerto da Theoreme Editions con donazione al 50% soggetto ad IVA
spedito da Londra, Gran Bretagna

*Lot offered by Theoreme Editions with a 50% donation, subject to VAT,
shipped from London, Great Britain*

Euro 1.600 - 2.400

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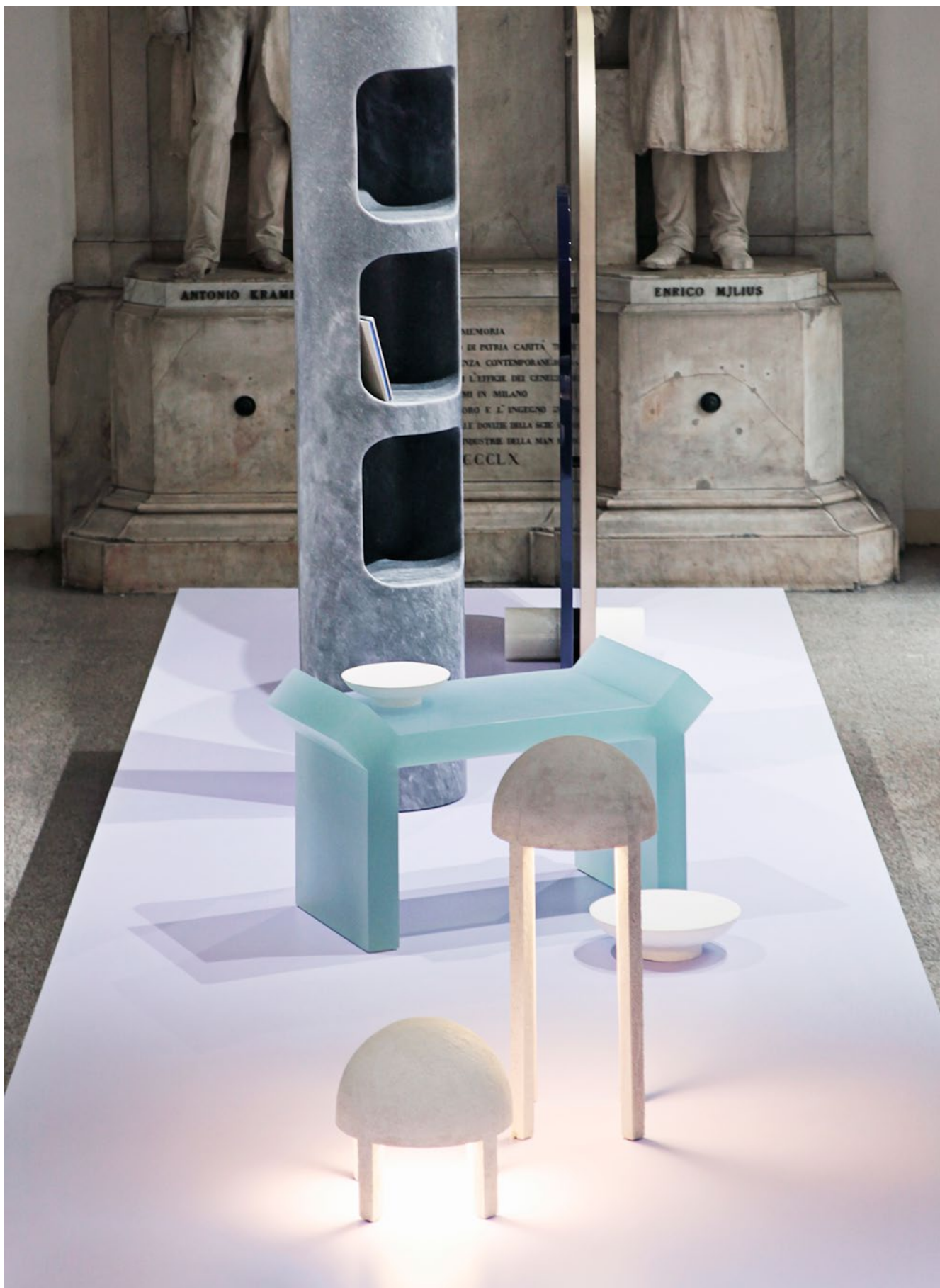
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La lampada Medusa è realizzata in intonaco chamotté extra-resistente e comprende un sistema LED dotato di dimmer che consente di regolare l'intensità della luce. La Medusa è realizzata a mano da artigiani in Belgio. Edizione numerata e limitata.

The Jellyfish lamp is cast in an extra-resistant chamotté plaster and a LED system fitted with a dimmer allows for adjustment of the light intensity. The Jellyfish is handmade by craftsmen in Belgium. It is a numbered and signed edition.







Hongjie Yang's practice explores the power of transformation by bringing in wide range of disciplines into the world of art, design and technology. Venturing into parallel universes, the designer-artist based in the Netherlands blends fact and fiction, the familiar and uncanny to speak the increasingly fluid times we live in. What emerge from his journeys are otherworldly objects that liquify our dualities of existence to offer glimpses of liberating possibilities. They are an alchemy of Yang's investigations into materials and experiments with fabrication processes. Such an approach is informed by his years of design training in the USA and then at the Design Academy Eindhoven, where he received a Master in Contextual Design in 2015. Like specimens unearthed from uncharted domains, Yang's works brings us closer to the edges of our human condition, and even into the unknown.

Hongjie Yang



Why Milano

"It has been difficult for me having seen earlier what happened in China and how much a world that I was once familiar with has changed. As it progressed to Europe, and especially in Italy, the situation only became more difficult. I know everyone is looking for help or offering to help with something. This initiative is a great channel to do so. The design community provokes and connects people. There was no hesitation for me to join."



Synthesis Monolith, 2018

Acciaio inossidabile

Stainless Steel

Prod. Studio Hongjie Yang

cm 40x30x47

Lotto offerto da Studio Hongjie Yang con donazione al 50% soggetto ad IVA, spedito da Eindhoven, Paesi Bassi

Lot offered by Studio Hongjie Yang with a 50% donation, subject to VAT, shipped from Eindhoven, Netherlands

Euro 7.000 - 10.000

50

%



Essi sono discosti da questo mondo, come monumenti dell'ignoto. I confini di tempo e materia si sfumano e si comprimono in questa serie di oggetti monolitici. In ciascuno di essi, le forme grezze si fondono perfettamente in superfici eleganti e raffinate, come a esprimere un arco evolutivo racchiuso in un unico oggetto: dai detriti di una storia primitiva a un contesto futuristico immaginato che è più liscio ed armonioso. Questi pezzi, dal valore sia funzionale che scultoreo, sono realizzati in alluminio oppure in acciaio inossidabile e sono il risultato di un procedimento di fusione innovativo che combina tecniche antiche e tecnologie di oggi. Questo consente la trasformazione di un materiale all'interno di un'unica opera, una metamorfosi che confonde l'elemento organico con quello meccanico fino a confondere la distinzione tra naturale e artificiale. Ne emergono totem brutali per i nostri liquidi tempi moderni. Le loro forme mistiche offrono uno spunto per riflettere sulle relazioni simbiotiche che definiscono le origini dell'uomo e di ciò che vi sta oltre.

They stand apart from this world, like monuments from the unknown. The boundaries of time and material are blurred and compressed in these series of monolithic objects. In each, rough-hewn forms fuse seamlessly into sleek refined surfaces, as if expressing an evolutionary arc conveyed across a single object: from the rubble of a primitive deep history to a smoother and an imagined smoother, more elegant future context. Both functional and sculptural, these furniture pieces made in either aluminium or stainless steel are the outcome of an innovative casting method that blends ancient techniques with modern technology. This allows the transformation of a material to be captured in a single work, a metamorphosis that blurs the organic and the machined until it is no longer clear what separates the natural from the artificial. What emerges are brutalist totems for our liquid modern times. Their mystical forms offer a means to reflect on the symbiotic relationships that define the origins of mankind and what lies beyond.

DESIGN LOVES MILANO



Marco Guazzini

Design as rational, conscious and profound act. The elegant gesture of the designer Marco Guazzini goes at the same pace with an innovative, meticulous, careful to the contemporary life topics, research, yet rich of inspirations that come from other ages.

After have spent few years in New York, Guazzini chose to open his atelier in Milan, where he studied Industrial Design. Here he started a path that led him to work for companies as Officinanova, Ex.t, Pimar, Atipico, Living Divani, and at the same time to collaborate with international design galleries as Galleria Luisa Delle Piane and LecleTco (Milan), Gallery S. Bensimon (Paris), Mint design gallery and Saatchi Gallery (London).

Guazzini worked as professor from 2007 to 2011 at NABA, Nuova Accademia di Belle Art (Milan). Marco Guazzini is especially well known for the conceiving and the realization of Marwoolus® material, that since 2016 is part of Vitra Design Museum permanent collection. An homage to his places of origin, that blends the Prato wool and the Pietrasanta marble so to obtain an innovative element, symbol of expressive freedom which characterize the whole work of the Italian designer.



10

Centerpiece, 2015

Marwoolus® (polvere di marmo + fibra di lana)

Marwoolus® (marble powder + wool fiber)

Prod. MARCO GUAZZINI DESIGN

cm 30x16,5

Lotto offerto da Marco Guazzini Design srl con donazione al 50% soggetto ad IVA, spedito da Milano, Italia

Lot offered by Marco Guazzini Design srl with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 1.500 - 2.500

Il primo prodotto mai realizzato in Marwoolus. Marwoolus è un materiale inventato da Marco Guazzini, composto da polvere di marmo di Carrara mescolata con fibre di lana e un legante bicomponente. Le forme sinuose e i panorami stilizzati disegnati dalle fibre di lana colorata richiamano le decorazioni delle ceramiche cinesi della dinastia Ming che hanno ispirato questo prodotto.

It is the first product made with Marwoolus. Marwoolus is a material invented by Marco Guazzini composed of Carrara marble powder mixed with wool fibers and a bi-component binder. The sinuous shapes and the stylized landscapes designed by the colored wool fibers recall the decorations of the Chinese ceramics of the Ming dynasty that inspired this product.



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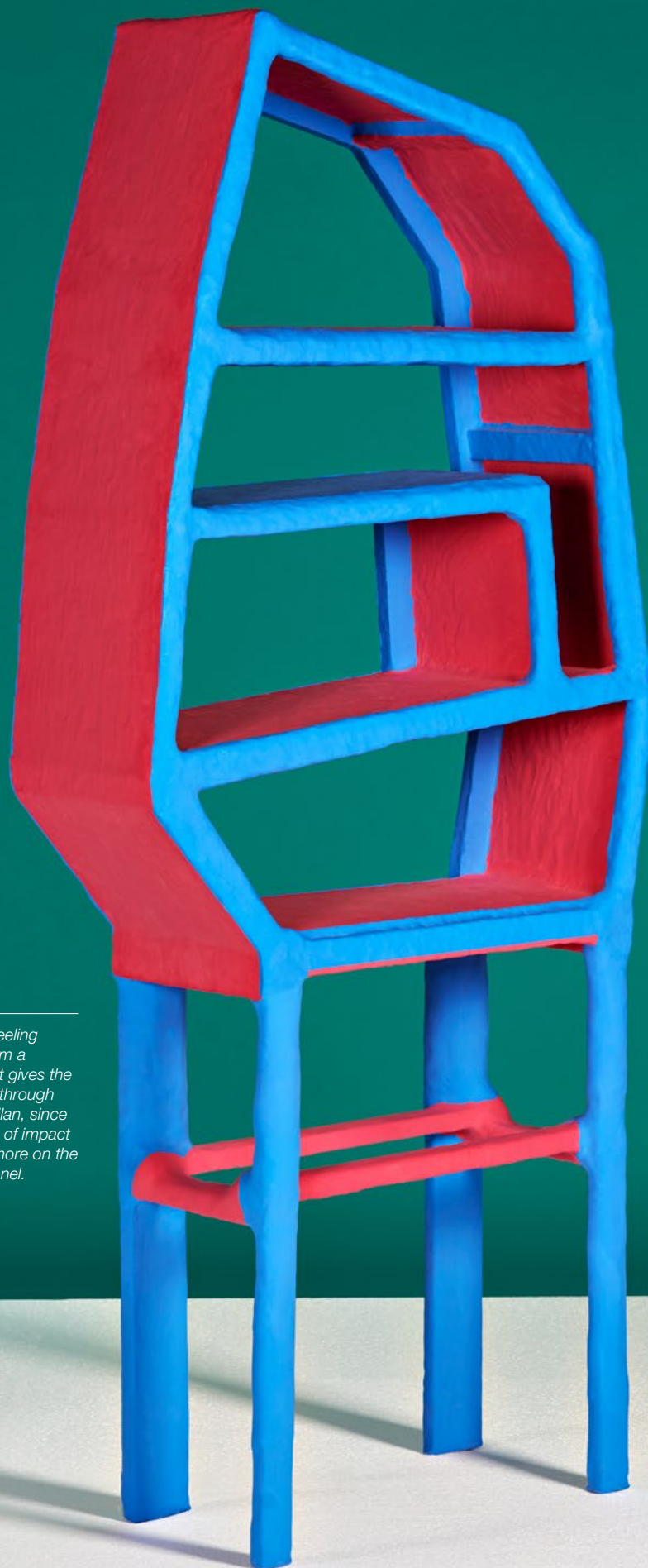
Why Milano

*I'm Marco Guazzini, I accepted to participate to Design Loves Milano because it seemed like an occasion to give my contribution to the community.
A tribute to all those brave people who fight in the front lines every day in hospitals to defend ourselves and take care of everyone.*



Why Milano

During a time where we are feeling powerless and witnessing from a distance what is happening, it gives the opportunity to show support through my work. But especially to Milan, since the situation already has a lot of impact in the design field, but even more on the hospitals and medical personnel.





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Diego Faivre

French-born, Netherlands-based Diego Faivre is a recent graduate of the Design Academy Eindhoven. His graduation project, Minute Manufacture, offers complete transparency in the production and manufacturing processes of design in his work, challenging the current fabrication and evaluation of objects. For Faivre, time really is money; the number of minutes spent affects the quality and design of the outcome. It is his response to the rise of mass production and the consequential devaluation of individual expression.

||

Closet made in 3048 minutes, 2019

Legno

Wood

Prod. Diego Dough

cm 195x38x85; kg 22

Lotto offerto da Diego Faivre con donazione al 50% spedito da Eindhoven, Paesi Bassi

Lot offered by Diego Faivre with a 50% donation, shipped from Eindhoven, Netherlands

Euro 1.500 - 2.500

Guardaroba creato in 3048 minuti, facente parte della collezione Minute Manufacture.

Closet made in 3048 minutes, part of the minute manufacture collection

DESIGN LOVES MILANO

Marcel Wanders with Alessi



Marcel Wanders is a leading product and interior design studio located in the creative capital of Amsterdam, with over 1,900 + iconic product and interior design experiences all around the globe for private clients and premium brands such as Alessi, Baccarat, Bisazza, Christofle, Kosé Corporation/ Decorté, Flos, KLM, Hyatt Hotels Corporation, LH&E Group, Louis Vuitton, Miramar Group, Morgans Hotel Group, Puma among scores of others.

Under Marcel Wanders and Gabriele Chiave's creative leadership and creative direction, Marcel Wanders employs 52 design and communication experts. In an environment where everyone perceives, breathes and lives creativity across a multitude of projects from in-flight tableware to cosmetics packaging to hospitality interiors.

Regarded by many as an anomaly in the design world, Marcel Wanders has made it his mission to "create an environment of love, live with passion and make our most exciting dreams come true." This work excites, provokes, and polarises, but never fails to surprise for its ingenuity, daring and singular quest to uplift the human spirit, and entertain.

Marcel Wanders' chief concern is bringing the human touch back to design, ushering in what he calls design's 'new age,' in which designer, craftsman and user are reunited. In his process, Marcel Wanders defies design dogma, preferring instead to focus on holistic solutions rather than the technocratic. In this universe, the coldness of industrialism is replaced instead by the poetry, fantasy and romance of different ages, vividly brought to life in the contemporary moment.

12

Dancer, 2016

Carillon in acciaio inossidabile 18/10, decorato a mano.
Edizione limitata di 999 pezzi numerati e 9 prove dell'artista.

Musical box in 18/10 stainless steel, hand decorated. Limited edition of 999 numbered pieces and 9 artist's proofs.

Prod. ALESSI
cm 15,2x10,4x16

Lotto offerto da Alessi spa con donazione al 100% spedito da Crusinallo di Omegna, Italia
Lot offered by Alessi spa with a 100% donation, shipped from Crusinallo di Omegna, Italy

Euro 600 - 900

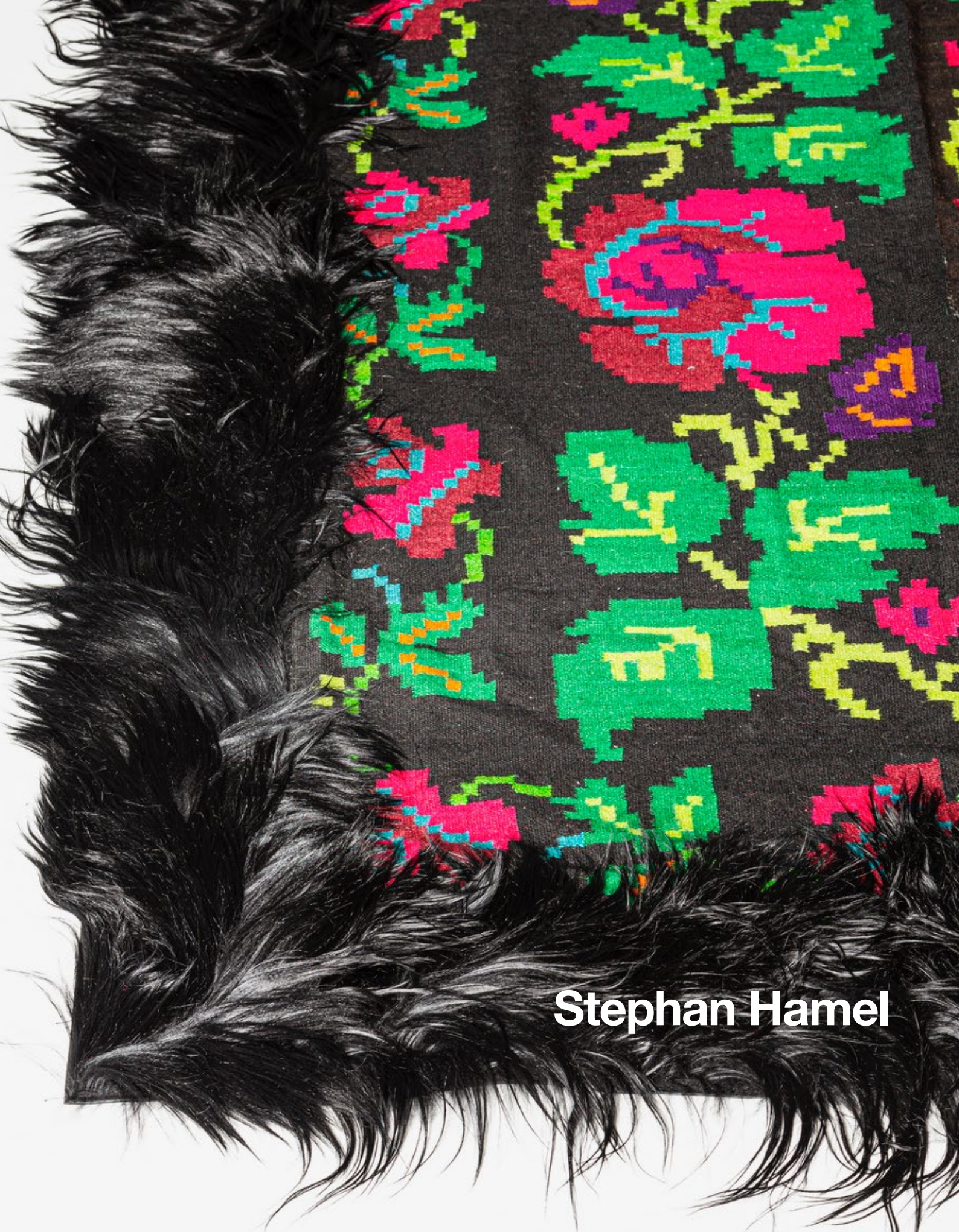
"La Ballerina" è un grazioso cucciolo di elefante che ruota su una palla dorata, effettuando passi di danza classica in compagnia di un topolino. Marcel Wanders dà vita a questi due romantici personaggi in un carillon poetico. Il piedistallo su cui danza l'elefantina contiene un meccanismo che riproduce la melodia della Marcia dei Gladiatori di Julius Fuik, che apre gli spettacoli circensi in tutto il mondo.

"The Ballerina" is a graceful baby elephant who spins upon a gilded ball, performing classical dance steps in the company of a little mouse. Marcel Wanders brings these two romantic characters to life in a poetical musical box. The pedestal on which she performs her dance contains a mechanism that plays the tune: The March of the Gladiators by Julius Fuik, a melody that opens circus shows all over the world.

DESIGN LOVES MILANO







Stephan Hamel

Born in Bangkok 1962, grown up between Vienna Milan and Tuscany. Creative communicator, brand catalyst related to the commercial drive of enterprises. Conceptual planner of communicative projects on different levels.

100



13

Dark Roses Carpet, 2016

Tappeto Gypsi intrecciato a mano (1930), gomma Vibram riciclata, pelliccia della Mongolia

Handwoven Gypsi Carpet (1930), recycled Vibram Rubber, Mongolia Fur
cm 250x200

Lotto offerto da Stephen Hamel con donazione al 100% spedito da Lucca, Italia
Lot offered by Stephen Hamel with a 100% donation, shipped from Lucca, Italy

Euro 1.500 - 2.500

Il lavoro delle donne Nomadi costrette a fermarsi e stabilirsi è incorniciato di pelliccia, per dare un tocco domestico alle abitudini nomadiche delle società del futuro.

The work of Nomad Women obliged to settle is framed by fur to give a domestic flair to nomad habits of future societies.

Why Milano

ZITANPIXEL è un progetto che parla di nomadismo. Milano è da millenni il crocevia tra il Nord e il Sud e quindi è sempre stato e lo sarà punto d'incontro Italiano, Europeo, Mondiale. Per questo un piccolo contributo ad una città che ha insegnato molto a me, ma anche al mondo. Specialmente comprendere il gioco tra la creazione e la produzione è una crescita che può solo essere fertile in un luogo che è costruito su millenni di stratificazione di cambi. Menzionando involontariamente il vostro nome voglio ringraziare per l'opportunità.



DESIGN LOVES MILANO



Valentina Cameranesi Sgroi with SEM

Born in Rome, Valentina Cameranesi Sgroi studied product design at Isia and after her degree she had experiences in both the publishing industry and as illustrator in Italy and abroad. She worked in Diesel Industries in the product design department and then she had the opportunity to take on the role of art direction of product shootings and catalogs. Currently lives in Milan where she works as art director and range of brands and magazines. Her personal work explores the relationship between the artificial and the natural, through various media, especially photography, video and ceramics. She designed for SEM Simultanea a marble collection of vases and tray where centripetal, centrifugal and movement forces are channeled into stone forms and a rotation on the axis becomes a vase, while an inclined cut suggests a container.



Vortice and Bolide Tray, 2019

Lotto di due vasi
Vortice: marmo sodalite;
Bolide: marmo Arabescato

*Lot of two vases
Vortice: sodalite marble;
Bolide tray: Arabescato marble*

Lotto offerto da SEM di Spotti srl con donazione al 100% spedito da Milano, Italia
Lot offered by SEM di Spotti srl with a 100% donation, shipped from Milan, Italy

Euro 800 - 1.200

Come una sinfonia meccanica e materiale, la famiglia Simultanea, di cui fanno parte Vortice e Bolide Tray, utilizza i principi base della lavorazione del marmo per trasformarlo in un accordo composto da suoni duri e dolci, profondi e striduli, che operano per contrasto.

Like a mechanical and material symphony, the Simultanea family, which Vortice and Bolide Tray is part of, uses the basis principles of marble processing to transform it into an accord of hard and soft, shrill and deep signs that work by contrast

Why Milano

SEM: "Appena abbiamo ricevuto la richiesta, non abbiamo esitato a partecipare all'iniziativa. Milano è profondamente legata al design; si può dire essere una sua eccellenza. Come tale, era necessario che contribuisse con creatività e inventiva, come da sempre è solita fare, a sostenere le strutture che in questo momento sono fondamentali come l'Ospedale Sacco."







Valentina Cameranesi Sgroi

...I design spaces, I design objects

Valentina Cameranesi Sgroi is a set designer and art director based in Milan. Her commercial works range from design to fashion for editorials, catalogues and fittings. In her personal research, she designs and develops a series of objects, focusing on the handcraft, which then become subjects in videos and photography. The idea of the research is to start from the actual design and manufacture of the object (always working alongside with artisans/crafters) and subsequently expanding these limits and the way in which the object is represented and described.

The object becomes the expedient to tell a more intricate story oftentimes in collaboration with others.



15

ETERE GLASSES..., 2020

Due bicchieri in vetro borosilicato

*Two borosilicate glasses
cm 10x16 circa; cm 10x19 circa*

Lotto offerto da Valentina Cameranesi Sgroi con donazione
al 50% soggetto ad IVA, spedito da Milano, Italia
*Lot offered by Valentina Cameranesi Sgroi with a 50%
donation, subject to VAT, shipped from Milan, Italy*

Euro 600 - 1.000

50

%



Bicchieri in borosilicato, ispirati a creature marine
e film fantasy. Ogni pezzo è unico e realizzato
individualmente a mano.

*Handmade Borosilicate glasses inspired by sea
creatures and fantasy movies, each piece is unique
as they are all individually crafted*

Why Milano

"Nel momento in cui la nostra presenza fisica e produttiva è rallentata, sospesa possiamo ancora trasmettere mediante i nostri oggetti un segnale di partecipazione e supporto a chi svolge attività fondamentali, raccontare l'umano e la connessione tra le persone."



After graduating from the Master of Contextual Design at Design Academy of Eindhoven, in 2017 Francesco Pace founded Tellurico, a multidisciplinary design studio specialised in objects, spaces and installations design.

The investigation of alternative solutions through the study of folklore, together with the relationship between crafts and the environment has been the centre of Tellurico's practice.

What binds the objects of a place to the characteristic of the place itself intertwines the historical, geological and social aspects of humankind, as well as the uniqueness and simplicity of every-day life.

It is an always expanding field of investigation, as endless are the ways to live.

So far, Tellurico's works have been presented in many international venues such as Biennale of Architecture in Venice, Van AbbeMuseum, M.A.D.RE. in Naples, Triennale di Milano, Bröhan Museum in Berlin, Beirut Design Fair, Italian Pavilion in Barcelona, Zoya Gallery in Bratislava and others. He received commissions from different galleries such as Palau de Casavells in Barcelona, Mint London, Camp Design Gallery, Galleria Salvatore Lanteri in Milan and Functional Art Gallery in Madrid. Tellurico is currently based in the Netherlands.

Why Milano

"I think that the pandemic asked us to face limits and fragilities of the system we live in. We must think and act differently afterwards. Milano is both one of the community more hit from the COVID-19 and a reference for the design scene, through the auction we set in motion the possibility of support both."

Tellurico



Telluride – Stracciatella Big Bowl, 2018

Porcellana vulcanica (lava + porcellana)

Volcanic Porcelain (lava + porcelain)

Prod. Tellurico

cm 55x45x20

Lotto offerto da Tellurico con donazione al 50% soggetto ad IVA, spedito da Eindhoven, Olanda

Lot offered by Tellurico with a 50% donation, subject to VAT, shipped from Eindhoven, Netherlands

Euro 1.400 - 1.800

Telluride è un progetto in corso di ricerca sul materiale, che esamina la possibilità di utilizzare rocce vulcaniche come elemento composto insieme a porcellana e glasura. L'idea è quella di ricreare il comportamento naturale della Lava nel processo di design. Il biossido di silicio presente nella lava e il caolino della porcellana hanno strutture chimiche simili, e se esposte al calore si legano per creare un nuovo materiale, la Porcellana Vulcanica. Il risultato è una porcellana molto più solida, resistente agli urti. Eventuali imperfezioni o crepe fanno parte del processo e creano sempre pezzi unici.

Telluride is an ongoing material research project, that looks into the possibilities of using volcanic rocks as a compound element with porcelain and high-firing glazing. The idea is to reproduce the natural behaviour of the Lava in a design process. The silicon-dioxide present in the lava and the kaolin of the porcelain have a similar chemical structure and exposed to heat bond together creating a new material, the Volcanic Porcelain. The result is much more solid porcelain with high resistance to impacts. Imperfections or cracks in the object are part of the process and creates every time a unique piece.

50

%







DESIGN LOVES MILANO

Formafantasma
with Giustini / Stagetti



Andrea Trimarchi (1983) and Simone Farresin (1980) are Studio Formafantasma, an Italian designers duo based in Amsterdam, The Netherlands. Their interest in product design developed on the IM master course at Design Academy Eindhoven, where they graduated in July 2009. Since then, Formafantasma has developed a coherent body of work characterised by experimental material investigations and explored issues such as the relationship between tradition and local culture, critical approaches to sustainability and the significance of objects as cultural conduits. In perceiving their role as a bridge between craft, industry, object and user, they are interested in forging links between their research-based practice and a wider design industry. Whether designing for a client or investigating alternative applications of materials, Studio Formafantasma apply the same rigorous attention to context, process and detail to every project they undertake. The added nuance for the duo is that they do so with an eye to the historical, political and social forces that have shaped their environments. Their work has been presented and published internationally and museums such as New York's MoMA, London's Victoria and Albert, New York's Metropolitan Museum, the Chicago Art Institute, Paris's Centre Georges Pompidou, the TextielMuseum in Tilburg, the Stedelijk's- Hertogenbosch, the Stedelijk Museum Amsterdam, MUDAC Lausanne, the Mint Museum of Craft and Design in North Carolina and the MAK Museum in Vienna have all acquired Formafantasma's designs for their permanent collections. In March 2011 Paola Antonelli of the Museum of Modern Art in New York and esteemed design critic Alice Rawsthorn listed their studio amongst a handful of practices that would shape the future of design.



17

Acquedotto Set, Delta, 2016

Porcellana

Porcelain

Prod. Giustini / Stagetti, Roma

Acquedotto I cm 15x15x24

Acquedotto II cm 11x11x14

Acquedotto III cm 17x8x12

Lotto offerto da Giustini / Stagetti, Roma con donazione al 100%
soggetto ad IVA, spedito da Roma, Italia

Lot offered by Giustini / Stagetti, Rome, with a 100% donation, shipped
from Rome, Italy.

Euro 1.500 - 2.500

100

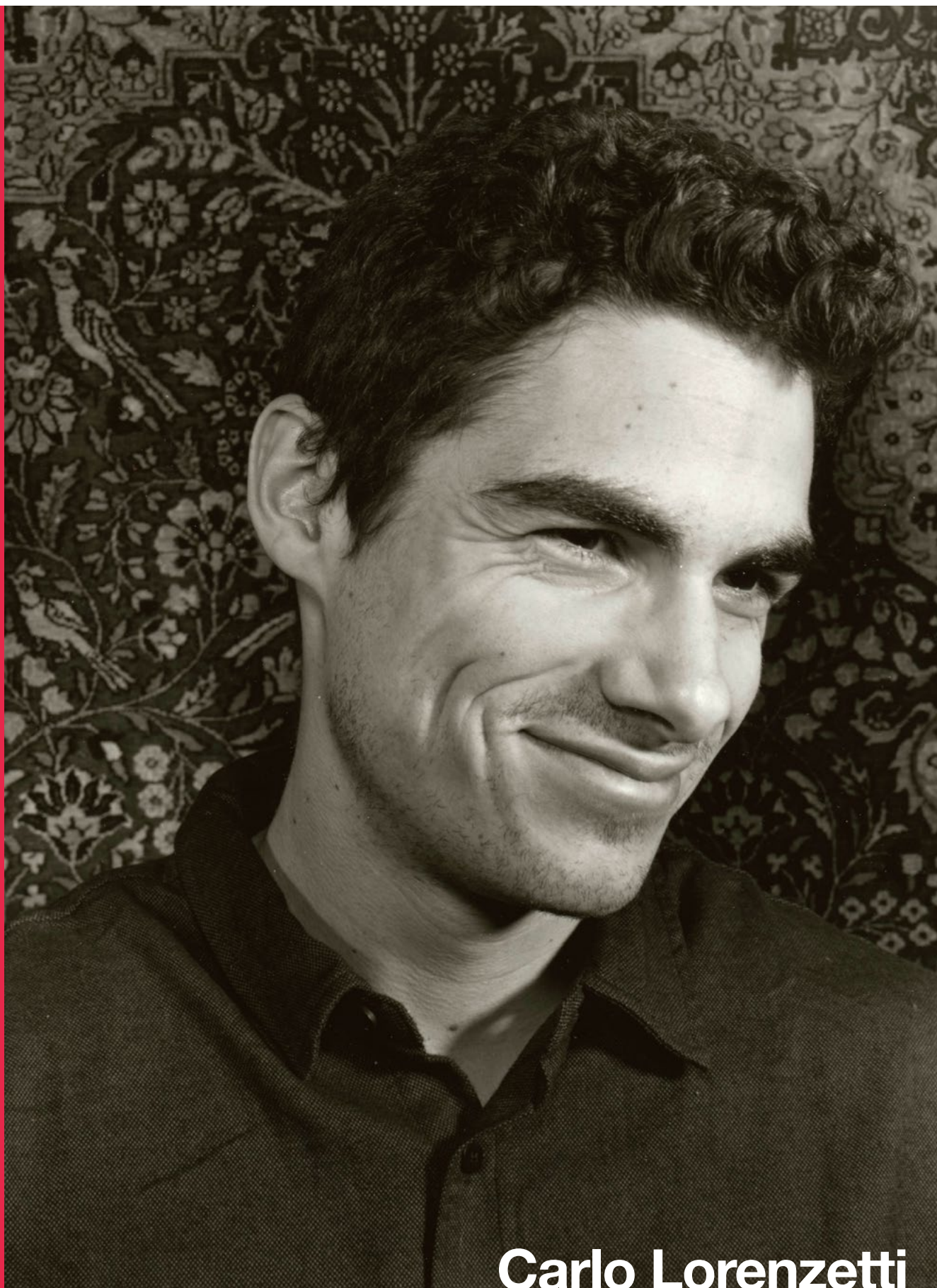


Questo set fa parte della collezione Delta, ispirata da oggetti di uso quotidiano della Roma imperiale. La perfezione funzionale degli oggetti d'uso comune conservati nei musei è parsa agli artisti estremamente contemporanea, e mentre alcuni di tali artefatti sono serviti da ispirazione, altri sono stati direttamente presi a campione e aggiornati per uso contemporaneo. Nel caso dei pezzi di porcellana, gli artisti hanno deciso di modificare il meno possibile le forme e i colori, mantenendo il chiaro riferimento alla ceramica romana.

The set is part of the Delta Collection inspired by very mundane objects of the Imperial Rome. The functional perfection of the utilitarian objects conserved in the museums, appeared to the designers extremely contemporary and while some of those artifacts have served as inspiration, others have been directly sampled and updated for the contemporary use. In the case of the porcelain pieces the designers decided to change as little as possible forms and colors: both a clear reference to the history of Roman pottery.



DESIGN LOVES MILANO



Carlo Lorenzetti

Carlo Lorenzetti (b. 1990 Chicago, IL) is a designer from Michigan, USA. His formative training in pottery was the basis for his undergraduate studies, receiving his Bachelor of Fine Arts degree from the University of Michigan School of Art & Design where he studied ceramics and furniture design. Here the focus of his research was the relationship of digital fabrication to traditional craft techniques. In 2015 he received his Masters degree from the Contextual Design department at Design Academy Eindhoven where his research was grounded in psychology and themes of the subconscious. Here his fascinations shifted away from hybrid fabrication methods to user experience. His craft background served as a foundation to explore domestic and primal archetypes in relation to human behavior, researching themes of the subconscious and psychoanalysis in relation to the design of objects.. An elemental core to his work are vessels and containers, which offer a physical and symbolic platform to work from. He currently lives and works in Eindhoven, The Netherlands.

18

Green Vessel, 2019

Vaso in gres porcellanato smaltato

Glazed stoneware vase
cm 36x30x67; kg ~25

Lotto offerto da Carlo Lorenzetti con donazione al 50%
soggetto ad IVA, spedito da Eindhoven, Paesi Bassi
*Lot offered by Carlo Lorenzetti with a 50% donation, subject to
VAT, shipped from Eindhoven, Netherlands*

Euro 500 - 1.000

"Green Vessel" è un oggetto in ceramica realizzato a mano che mette alla prova i confini dello spazio interno ed esterno.

The Green Vessel is a handbuilt ceramic object which exercises the boundaries of interior and exterior space.



50

%



BRUTO

KG

Matteo Pellegrino with CAMP Design Gallery

DESIGN LOVES MILANO





Coming from Lecce, Matteo Pellegrino (1982) moves to Milan in 2001 to attend the Politecnico University where he obtains a degree in Product Design. In the meantime he collaborates with Fish Design project of Gaetano Pesce with whom he then collaborates directly years later, having the opportunity to spend time in his workshop in New York.

The passion for materials leads him to concentrate his research on the processing of plastics, polyurethane foams, resins and silicones, investigating and exploring different creative processes and different techniques applied to products development.

His approach is transversal and interdisciplinary, based on the philosophy of "thinking with the hands".

His work is born from multiple hands-on experimentation of materials, and reinterpretation of their characteristics which give life to unique and original design. His projects and his philosophy are often influenced by a life experiences, by trends, by social changes and by contemporary issues, giving voice to a transformative and complex reality, without however neglecting an ironic and sometimes desecrating vein on important themes of social living.

Over the years his research has led him to important collaborations with Alessandro Mendini, Fernando and Humberto Campana and Enzo Mari, who have influenced his perspectives on contemporary design and enriched his vision by developing a critical sense and aesthetic applied to the development and production of pieces that stand between art and design.

2 Small Leaps, 2019

Set di due tappeti in resina epossidica
pezzi unici

*Set of 2 rugs in epoxy resin
unique pieces*

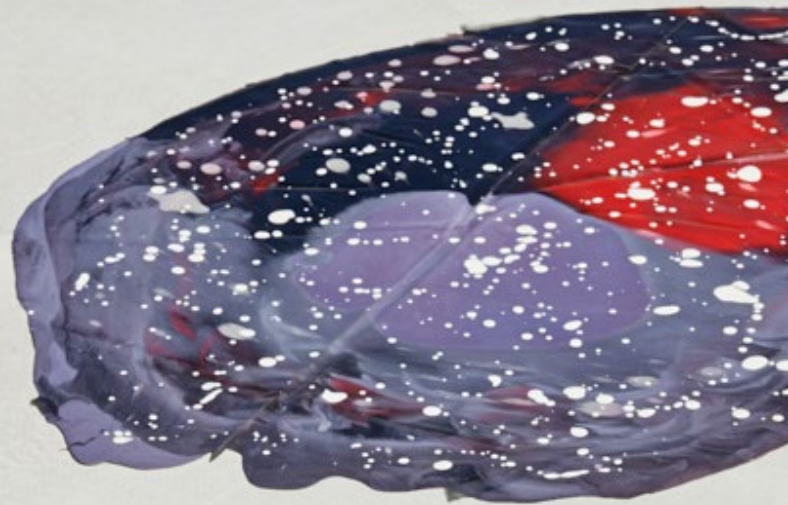
*Prod. Gobetto Resine
cm 70x70*

Lotto offerto da Camp Design Gallery srl con donazione al 100% soggetto
ad IVA, spedito da Milano, Italia
*Lot offered by Camp Design Gallery srl with a 100% donation, subject to
VAT, shipped from Milan, Italy*

Euro 1.000 - 1.500

Questi tappeti in resina sono stati creati per riflettere i disegni delle
galassie e delle immagini catturate dai telescopi spaziali. Non occorre
rimarcare come il concetto di confine sia limitato e limitante in tale
contesto, e quanto piccoli e gretti siano i problemi di confini al confronto.
Tappeti spaziali per ricordarci di quanto è grande l'Universo.

*These resin carpets have been created to reflect the design of galaxies
and photos made by space telescopes. Needless to emphasize how the
concept of boundary is limited and limiting in that context, and how small
and petty border issues are minuscule compared. Space rugs to remind
us how big the Universe is.*





DESIGN LOVES MILANO

A black and white portrait of a man, Paolo Gonzato, looking slightly to the right. He is wearing a light-colored, long-sleeved button-down shirt. The background is dark and abstract, with some vertical lines and a large, light-colored, textured shape on the right side. The lighting is dramatic, highlighting his face and shirt.

**Paolo Gonzato
with CAMP Design Gallery**

Paolo Gonzato lives in Milan, where he has a house and studio. His work is across the board, referred to the design and the production, in this area he is creative director of the project LOLLIPOP for APALAZZO Gallery. His works are presented in private and public collections, having participation in national and international exhibitions. At the moment he participates in an overview of Italian painting in China at the Peninsula Art Museum Weihai, Shandong, and "This is today" on display at the Pirano's Civic Gallery and at the Portorose's Monfort (Slovenia). In the past he had collaborations such as NO SOUL FOR SALE at the Tate Modern in London and projects at the Art Biennale, Biennale of Architecture in Venice and the Biennale Berlin. He has been selected for a Japanese government program, JAPAN BRAND, with a residence in Tokyo. He has held workshops and participated in publishing projects. He has independent curatorial experiences in participating in numerous projects under the non-profit. For FIORUCCI ART TRUST and others, he developed performance / DJ SET and various site-specific interventions. From 2016 with Camp Design Gallery, he developed the glass collection BARACCHE

20

BARACCHE - Hint of Mint, 2016

Vetro float, metallo tropicalizzato, led
Pezzo unico

Float glass, tropicalized metal, led
Unique piece
cm 80x10x58

Lotto offerto da Camp Design Gallery con donazione al 50% soggetto ad IVA, spedito da Milano, Italia

Lot offered by Camp Design Gallery with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 4.000 - 6.000

Il progetto BARACCHE è una suggestione proveniente dalle architetture istantanee a bordo strada e dalle costruzioni bric-à-brac. BARACCHE come souvenir della circonvallazione, edifici effimeri in plastica da demolire, tetti in lamiera e ferraglia industriale. I volumi sono intaccati dalle scelte imprecise, scelte non prese, forme involontarie e casuali, mai uguali a loro stesse. Pezzi unici per necessità, grotteschi e affascinanti. Uno shock brutale, le rovine del centro commerciale, la cui unica possibilità di scelta è accettare i propri stessi cliché. BARACCHE è la riduzione semantica di una casa a caricatura.

The BARACCHE project is a suggestion by the instantaneous architectures at the edge of the road and by bric-à-brac constructions. BARACCHE as a souvenir of the ring road, ephemeral plastic buildings to demolish, corrugated iron roofs and industrial irons. Volumes affected by inaccurate choices, not taken, all to involuntary, random shapes, never equal to themselves. Unique pieces by necessity, grotesque and fascinating. A shock of brutalism and ruins of the commercial mall, without possibility of choice but only acceptance of its own cliché. BARACCHE is the semantic reduction of a house to a caricature.

50

%







Stefano Fusani, Italian artist-designer and Clara Hernández, Spanish cultural and art historian, are the founders of La Cube, an experimental design studio focused on material and theoretical research that addresses the origin of production processes in relation with the human habits of the 21st century. The aim of the studio is to develop different kind of projects situated in the floating and ambiguous space between art and design, analysing the material culture and making experimental projects with objects, installations and texts aimed to research the relation between those disciplines in current contexts and the cultural constructions with them associated.

They are co-founders of the independent curatorial group Molto Molto Projects.

La Cube with CAMP Design Gallery

21

R3, 2018

Tavolino in resina ad acqua, jesmonite con pigmento nero, residui di sabbia e silicone
pezzo unico

*Side table in water resin, jesmonite with black pigment, sand leftovers and silicone
unique piece
cm 27x39x63*

Lotto offerto da Camp Design Gallery srl con donazione al 50% soggetto ad IVA, spedito da Milano, Italia
Lot offered by Camp Design Gallery srl with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 1.000 - 1.500

L'idea del progetto è portare il concetto dell'addomesticamento della natura all'estremo dell'assurdo, di giocare con la possibilità di progettare le pietre, generando così una serie di pezzi che mettono in dubbio i limiti dell'ideologia della funzionalità

The idea of this project is to bring the concept of the domestication of nature to extreme of the absurd, to play with the possibility of designing rocks and thus generate a series of pieces that question the limits of the ideologies of functionality.

50

%

Why Milano

La Cube: "È bello vedere come, anche nei momenti più complicati, nascono delle iniziative che si sforzano e collaborano per cercare di aiutare a superare un momento di crisi, fomentando e stimolando, inoltre, il settore culturale sia nazionale che internazionale. È per questo motivo che La Cube siamo lieti di partecipare all'iniziativa "Milano Loves Design", con la speranza di poter aiutare, per quanto possibile, in questa situazione incerta e delicata."

Beatrice Bianco, CAMP Design Gallery





22

Voie Light / Medium Hanging colour, 2017

Tubo di luce al neon in resina lucidata e vetro
Edizione salvia 1/5

Polished cast resin and glass neon light tube
Sage edition 1/5
cm 67x7x60

Lotto offerto da Studio Sabine Marcelis BV con donazione al 50% soggetto ad IVA spedito da Rotterdam, Olanda
Lot offered by Studio Sabine Marcelis BV with a 50% donation, subject to VAT, shipped from Rotterdam, Netherlands

Euro 1.800 - 2.400

50

%



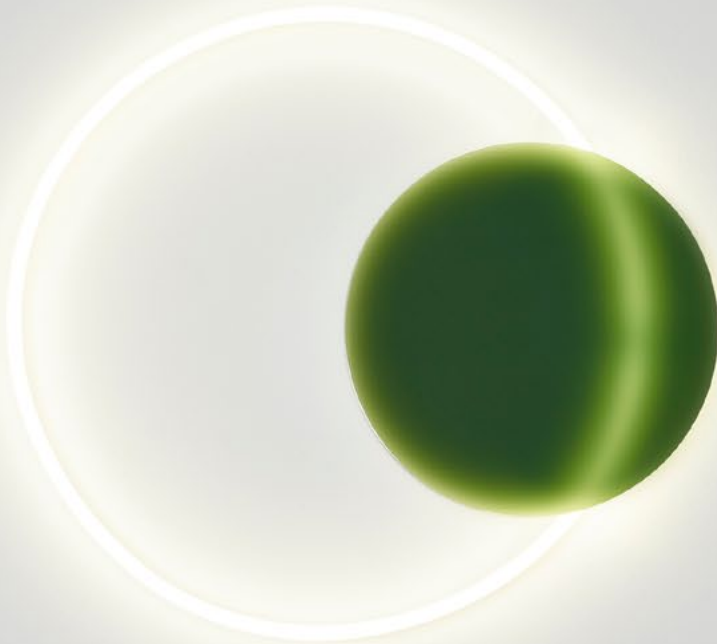
La serie "Voie" è il risultato di un'indagine nella manipolazione dei percorsi di luce. Avendo scelto il neon come principale fonte di luce, gli oggetti realizzati creano un'intercettazione nel percorso seguito dalla luce attraverso l'aggiunta di un unico materiale. L'aggiunta della resina di poliestere diffonde il percorso di luce e al contempo utilizza la fonte di luce per dare risalto alle proprietà del colore all'interno della resina. Si crea un nuovo momento in cui si stabilisce tra i materiali una relazione reciprocamente vantaggiosa, che definisce le proprietà uniche di ciascun materiale nel punto in cui essi si incontrano. I modelli a muro sono edizioni limitate di 5 in ciascun colore.

The 'voie' light series is the result of an investigation into the manipulation of light-paths. Having chosen neon as the primary light source, the designed objects create an interception on the path the light follows through the addition of a singular extra material. The addition of cast polyester resin diffuses the light path and in turn uses the light source to enhance the colour properties within the resin. A new moment is created when this mutually beneficial relationship is formed between materials, defining the unique properties of each where the two meet. The wall mounted models are limited editions of 5 in each colour way.

Sabine Marcelis

Sabine Marcelis is a Dutch designer who runs her practice from the harbor of Rotterdam. After graduating from the Design Academy of Eindhoven in 2011, Marcelis began working as an independent designer within the fields of product, installation and spacial design with a strong focus on materiality. Her work is characterized by pure forms which highlight material properties.

Marcelis applies a strong aesthetic point of view to her collaborations with industry specialists. This method of working allows her to intervene in the manufacturing process, using material research and experimentation to achieve new and surprising visual effects for projects both showcased in musea and commissioned by commercial clients and fashion houses. Sabine considers her designs to be true sensorial experiences and not simple static works: the experience becomes the function, with a refined and unique aesthetic. Sabine recently won the prestigious Wallpaper awards 'Designer of the year 2020', the Design Prize 2019 in the 'Newcomer of the year' category, The Elle Deco International Design award 2019 'Young designer of the year' and 'GQ Men of the year 2019' International Artist of the year.



Marco Campardo is a designer focusing on design and research and across different platforms, materials and disciplines. He has a particular interest in making as a form of critical practice, where objects are understood as tools to explore wider narratives about culture, materiality, identity or authenticity. His projects question the nature of contemporary models of production and consumption through aesthetically challenging and conceptually refined objects. Marco's approach to design was developed through his work with M-L-XL, a studio he co-founded. Marco exhibited work at the London Design Festival, Milan Design Week, Tate Modern, London Design Biennale, Venice Art and Architecture Biennale, and Milan Triennial. Speculating about the nature of contemporary design practice, Marco's projects have been documented across different design publications from Wallpaper and AD to New York Times and Financial Times.



Why Milano

SEEDS: "when I received the email by my dear friend Annalisa Rosso I decided to participate in the auction as it is a cause they touches us all and anything we can do to help is valuable."

Marco Campardo with SEEDs Gallery

ELLE STOOL, 2020

Sgabello in ottone dipinto con colore camaleonte

*Brass stool painted with chameleon colour
cm 33x33x43*

Lotto offerto da SEEDS con donazione al 50% soggetto ad IVA, spedito da Londra, Gran Bretagna

Lot offered by SEEDS with a 50% donation, subject to VAT, shipped from London, Great Britain

Euro 1.000 - 1.500

50

%



Elle è un'idiosincratia collezione d'arredamento sviluppata al termine di una vasta ricerca sull'uso dei profili a L in metallo. Il punto di partenza della ricerca è stata la volontà di utilizzare un materiale comune, di uso quotidiano, per mettere in discussione il significato di "sperimentazione" che è ampiamente messo in rilievo nelle pratiche di design del giorno d'oggi. Attraverso combinazioni differenti, questa estrusione standardizzata è innalzata ad elemento strutturale, formando giunti "invisibili" ma esteticamente rivelatori. Invece di essere fatti di alluminio, tuttavia, i mobili sono realizzati in ottone, il che trasforma un elemento ordinario e prodotto in serie in un pezzo sofisticato ed elegante. Il mobile è poi rivestito di pittura olografica per enfatizzare ulteriormente l'interplay tra produzione standardizzata e artigianato, dove gli oggetti stessi passano tra presenza concreta e immaterialità.

Elle is a idiosyncratic furniture collection developed as a result of extensive research on the use of metal L-profiles. The starting point of the research was the willingness to use a common, everyday material to question the meaning of "experimentation" that is often emphasised in today's design practice. Through different combinations, this standardised extrusion is turned into a structural element, forming "invisible", yet aesthetically revealing, joints. Rather than being made of aluminium, however, the furniture is made of brass — transforming an ordinary, mass-produced element into a sophisticated, bespoke item. The furniture was coated in holographic paint to further emphasise the interplay between standardised production and craftsmanship — where the objects themselves shift between concrete presence and immateriality.

DESIGN LOVES MILANO



Humberto and Fernando Campana with Ghidini1961

Created in 1984 in São Paulo by Fernando (1961) and Humberto (1953), Estudio Campana is recognized for its furniture design and intriguing pieces - such as the Vermelha and Favela chairs. In later years, the studio expanded its repertoire to the areas of architecture, landscaping, scenography, fashion, among others. In 2019, the São Paulo-based studio celebrates its 35th anniversary acknowledged internationally as pioneers of disruptive design, which led them to create a ground-breaking language in their field. Proudly rooted in Brazilian culture and traditions, their work carries universal values in its core, such as freedom and human dignity, by encouraging the search for your own identity through our life experiences. Their creative process raises everyday materials to nobility, bringing not only creativity to design but also Brazilian characteristics - the colors, the mixtures, the creative chaos - the triumph of simple solutions, in an artistic and poetic way.

24

Jackfruit Lamp, 2019

Ottone

Brass

Prod. Ghidini1961
cm 31x50

Lotto offerto da Ghidini 1961 con donazione al 100% spedito da Villa Ciarcina, Italia
Lot offered by Ghidini 1961 with a 100% donation, shipped from Villa Ciarcina, Italy

Euro 1.200 - 1.800

Questa lampada è realizzata in ottone lucido, sinonimo di eleganza e preziosità. È composta da due cilindri sovrapposti, dove il largo tronco sostiene un importante paralume decorato con mille foglie piegate dal vento. La struttura perforata e l'apertura del paralume creano raggi suggestivi, come luce attraverso la fitta vegetazione di una foresta tropicale.

The lamp is made of polished brass, synonymous of elegance and preciousness. It is composed of two overlapping cylinders, the large stem supports an important lampshade decorated with a thousand leaves bent by the wind. The perforated structure and the opening of the lampshade create suggestive radiations of light, like light passing through the dense foliage of a tropical forest.







Katharina Mischer, Thomas Traxler and their team form mischer'traxler studio. Based in Vienna they develop and design products, furniture, installations and more, with a focus on experiments, context and conceptual thinking. Balancing between handcraft and technology, the studio envisions whole systems, new production methods and kinetic or interactive installations that question topics, tell stories or open up new ways of doing things. Projects by mischer'traxler are often playing with uniqueness and form poetic records of their own production or interact with the viewer and evoke unexpected reactions.

25

Layered me, 2012/2015

Specchi a due vie, vetro, rovere

*Two-way mirrors, glass, oak
Prod. Mischer'traxler studio
cm 105x14x100*

*Lotto offerto da Mischer'traxler studio con donazione al 50% soggetto ad IVA spedito da Vienna, Austria
Lot offered by Mischer'traxler studio with a 50% donation, subject to VAT, shipped from Vienna, Austria*

Euro 1.500 - 2.500



Mischer'traxler Studio

50

%



"Layered me" è uno specchio da tavolo che distorce lievemente tutto ciò che riflette. Partendo dall'ispirazione che i volti e le personalità non sono piatti ma stratificati, diversi strati di specchio a due vie sono introdotti all'interno di un oggetto. A causa della distanza e delle proporzioni degli strati a specchio, i riflessi si sfigurano e vanno a creare un insieme di immagini diverse.

Layered me is a table mirror that slightly distorts all its reflections. Inspired by the idea that faces and personalities are not flat but multilayered, several sheets of two-way-mirrors are introduced into one object. Due to the distance and scale of the single mirroring layers the reflections become disfigured and form an assemblage of various images.

DESIGN LOVES MILANO



Richard Hutten

"Traditionally design is about solving a problem. I don't solve problems; I create possibilities"

Rotterdam based Richard Hutten is well known for his conceptual, sustainable and playful designs. As a true innovator, he has established himself as one of the leading international figures in the field, continuously pushing the boundaries of design. As a founding member of the famous Droog design movement, back in 1993, he has put his mark on the design field ever since.

Born in The Netherlands in 1967, Richard Hutten graduated of the Design Academy in Eindhoven in 1991, the same year he started his own design studio. With a team of experts he is working across furniture, product and interior design. Many of his products have become successful design icons, selling over 1.000.000 units world wide.

His work is held in the permanent collections of over 50 museums around the world making him, arguably, one of the most collected living designers. The list includes MoMA New York, Victoria & Albert Museum London, Centraal Museum Utrecht, Vitra Museum Weil am Rhein, San Francisco Museum of Modern Art, Design Museum London, Design Museum Gent, Chicago Art Institute and the Stedelijk Museum Amsterdam.

His work has been exhibited in even more museum, including Museum Boijmans van Beuningen Rotterdam, Kunstmuseum The Hague, Museum Grand Hornu, Zuiderzee museum, Enkhuizen, Design Museum Holon, Triennale Milan, Louisiana Museum Copenhagen, Übersee Museum Bremen, Alvar Aalto Museum Finland, Kunsthal Rotterdam.

His impressive list of clients are leaders in their field and include Moooi, Muij, Offecct, Christofle, Artifort, Japth, Ghidini 1961, Qeeboo, Lensvelt, KPN Telecom, Moroso, Muji, Rabobank, The Standard Hotel NYC, Lloyd hotel, I+I Milano, DSM, Skultuna as well as Gemeentemuseum The Hague, OMA/Rem Koolhaas, MVRDV, Centraal Museum Utrecht, Karl Lagerfeld and HRH Princess Beatrix of the Netherlands.

In 2008 he became the Art director of Holland's second largest furniture brand Gispen, and since 2017 he has the same role at CSrugs.

Hutten's designs won numerous international awards, such as the Red Dot Award, LAI interior award, Frame magazine / The great Indoors award and the German Design Award.

26

Copier Facet vase, 2013

Vetro

Glass

Prod. National Glass Museum Leerdam e Het Nieuwe Instituut, Rotterdam, Olanda
cm 25x25x25

Lotto offerto da Richard Hutten con donazione al 50% spedito da Rotterdam, Olanda
Lot offered by Richard Hutten with a 50% donation, shipped from Rotterdam, Netherlands

Euro 1.200 - 1.800

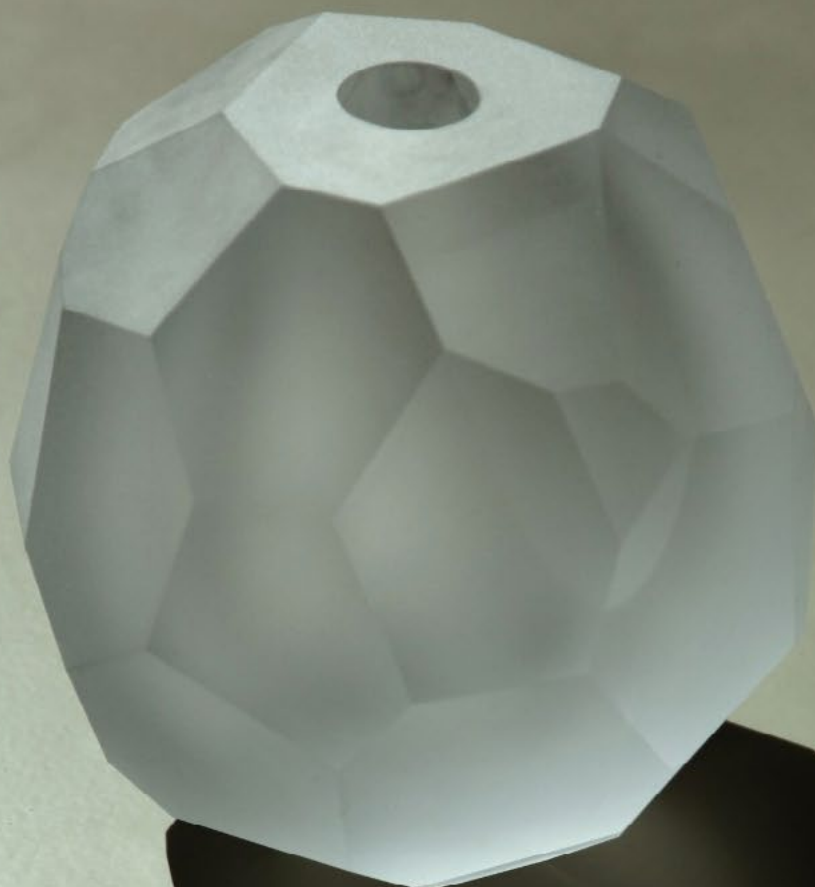
Il vaso sfaccettato Copier è ispirato ad Andries Dirk Copier in occasione della personale di Richard Hutten al museo House of Sonneveld a Rotterdam.

The Copier Facet vase is inspired by Andries Dirk Copier on the occasion of the solo exhibition of Richard Hutten in the museum House of Sonneveld in Rotterdam.

50



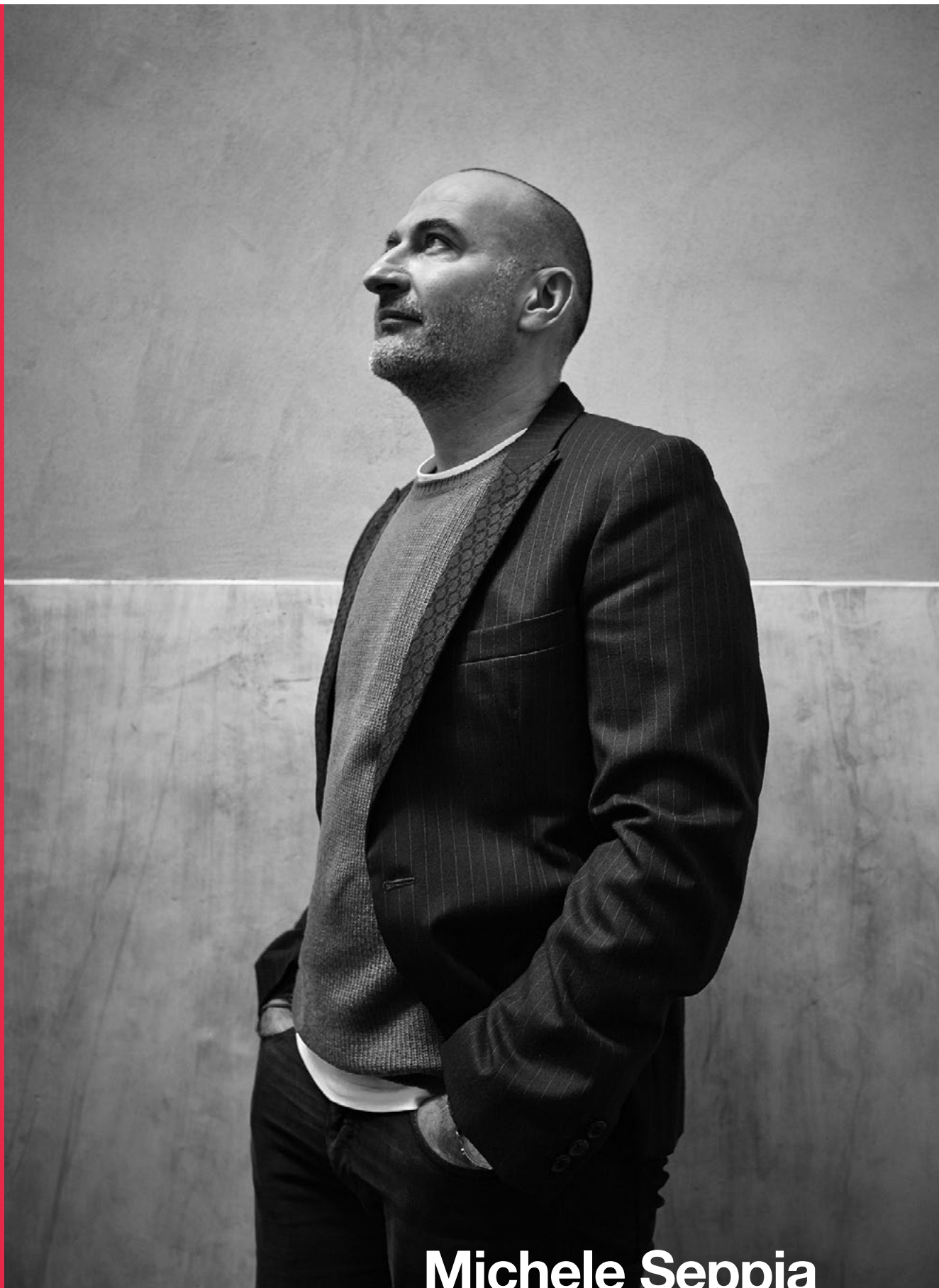




Why Milano

"I have been coming to Milan for Salone del Mobile every year since I was a design student. It's usually one of the yearly highlights, where we show new projects to the world, and see so many friends again. Milan is a city where I feel at home because it evokes so many good memories, and it was painful to see this city in such a terrible situation. I am nevertheless sure it will recover from this episode fully, and know that we will value it even more in the future."

DESIGN LOVES MILANO



Michele Seppia

Michele Seppia, founder of NERO design gallery, is an interior designer based in Arezzo. He has always been passionate about Historical Design and inspired by the continuous dialogue between art and design. His heterogeneous background and his keen sense of detail come together in various collaborations with contemporary designers in order to create works that have been showed in several important event of the Collectible Design circuit. His interior design is strongly identified by a deep focus on details and the desire to bridge the gap between past and present.

Michele Seppia, fondatore di NERO design gallery è un interior designer che vive e lavora ad Arezzo.

E' da sempre appassionato di design storico e trae profonda ispirazione dal costante dialogo tra arte e design. Un background eterogeneo e una profonda sensibilità per il dettaglio si uniscono nelle varie collaborazioni con designer contemporanei per dare vita ad opere che sono state esposte in importanti eventi nel circuito del Collectible Design . I suoi progetti di interior sono fortemente identificati da una costante attenzione ai dettagli e dal desiderio di colmare il divario tra passato e presente.



100



27

COURTESY TABLE, 2019

Tavolo in ferro brunito, marmo Blue Inca, pittura a smalto
Edizione limitata, n.11 di 30 pezzi

Table in burnished iron, marble Blue Inca, enamel painting

Limited edition, n°11 of 30 pieces

Prod. MCM arredi metallo

cm 31x57,5

Lotto offerto da Nero di Seppia Michele con donazione al 100% soggetto ad IVA, spedito da Arezzo, Italia
Lot offered by Nero di Seppia Michele with a 100% donation, subject to VAT, shipped from Arezzo, Italy

Euro 400 - 700

Courtesy Table è un progetto che trae ispirazione dal marmo e dalle sue infinite possibilità cromatiche. Il rigore della materia viene alleggerito dalle forme e dal colore, in un dialogo di contrasti tra leggerezza e austerità. Completamente realizzati a mano, i Courtesy Table sono oggetti di uso comune che lasciano un'interpretazione aperta sulla loro funzionalità affinché venga riscritta da chi li osserva.

The inspiration of Courtesy Table come from marble and its never ending chromatic possibilities. The rigour of the material is lightened by shapes and colors through a dialogue of contrasts between lightness and austerity. Courtesy Table are common use objects, completely handmade, that leave an open interpretation of their functionality that can be rewritten by the observer.



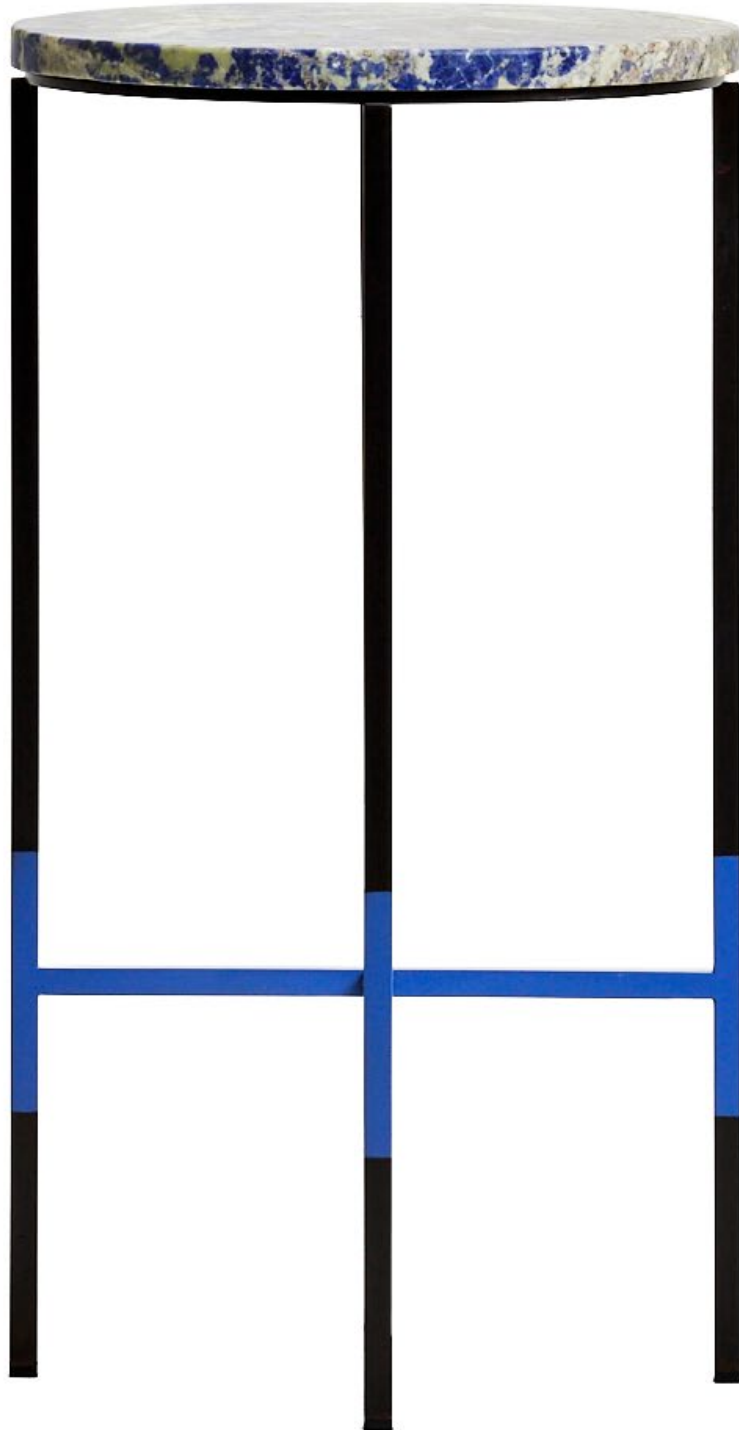
Why Milano

"Ciò che viviamo sta riscrivendo il nostro quotidiano, la nostra identità e il concetto stesso di distanza.

DESIGN LOVES MILANO è una risposta , attraverso il linguaggio del design , alla volontà di essere vicini e grati a chi più di ogni altro in questo momento è in prima linea e ad una città che da sempre è palcoscenico e riferimento nel panorama del Design Contemporaneo."

"The current situation is rewriting our lives, our identity and the very concept of distance.

DESIGN LOVES MILANO is an answer , through the design language , to the desire to be close and grateful to all the people who are in the front line and to a city that has always been a reference point in the Contemporary Design panorama."





Michael Anastassiades

Michael Anastassiades is a London-based company specialising in the design and manufacturing of high-quality lighting and objects. Established in 2007, it was founded to increase the availability of Michael's signature pieces. The objects are fabricated by family-run workshops worldwide, selected for their unique manufacturing skills and traditional use of materials. Each product is handcrafted and stamped with the designer's mark. Michael Anastassiades' design philosophy is to produce exceptionally designed objects of permanent value.

Michael Anastassiades founded his studio in London in 1994. He trained as a civil engineer at London's Imperial College of Science Technology and Medicine before taking a masters degree in industrial design at the Royal College of Art. The studio has designed products with various manufacturers including FLOS, B&B Italia, Herman Miller, Cassina, Molteni & C, Kettal, RODA, Gebrüder Thonet Vienna, Bang & Olufsen, Puiforcat and Lobmeyr. He has designed signature limited edition collections for Nilufar Gallery, Milan, Dansk Mobelkunst, Copenhagen and Taka Ishii Gallery, Japan.

His work is featured in permanent collections at the Museum Of Modern Art in New York, the Art Institute of Chicago, the Victoria & Albert Museum, London, the MAK in Vienna, the Crafts Council in London and the FRAC Centre in Orleans France. Recent solo exhibitions include Norfolk House music room at the Victoria & Albert Museum in London (2010); Cyprus Presidency at the European Parliament in Brussels Belgium (2011); "Time and Again at the Geymüllerschloß", MAK, Vienna (2012); "To Be Perfectly Frank", Svenskt Tenn, Stockholm (2013); "Reload the Current Page", Point Centre for Contemporary Art, Nicosia (2014), "Doings on Time and Light", Rodeo Gallery, Istanbul (2015), "13 Mobiles", Atelier Jesper, Belgium (2017), "Things That Go Together", NiMAC, Nicosia (2019), "Silver Tongued", SHOP Taka Ishii, Hong Kong (2019).

In 2015, Anastassiades received the Royal Designer for Industry (RDI) award from the Royal Society of Arts (RSA) in recognition of outstanding contribution to design and society. He has gone on to win the Designer of the Year award for Elle Decoration International Design Awards (2019), The Design Prize (2019) and Maison&Objet (2020).



28

Fairest, 2016

Ottone lucido o ottone nichelato lucido

Polished brass or polished nickel plated brass, cm 20

Lotto offerto da Michael Anastassiades LTD con donazione al 100%, spedito da Londra, Gran Bretagna
Lot offered by Michael Anastassiades LTD with a 100% donation, shipped from London, Great Britain

Euro 600 - 1.000

La filosofia di design di Michael Anastassiades è di preservare le qualità inerenti a un certo materiale. Tutti i nostri prodotti sono realizzati a mano e hanno finiture naturali, esposte agli elementi senza alcuna lacca protettiva. Consideriamo l'ossidazione come parte di un processo che aggiunge alla patina di un oggetto, aumentandone col tempo la bellezza. Facciamo del nostro meglio perché tutti i nostri oggetti lascino i nostri studi in condizioni immacolate, ma a volte possono arrivare a destinazione con minimi segni di ossidazione.

Nonostante si faccia tutto il possibile per garantire che i colori, le finiture e le dimensioni dei prodotti siano correttamente rappresentati, Michael Anastassiades LTD si riserva il diritto di modificare tali dettagli senza preavviso, in conformità con le proprie esigenze di produzione, modifiche tecnologiche o per rispondere alle attuali richieste di mercato. I campioni di colore sono forniti solo come riferimento; Michael Anastassiades LTD non può garantire un'esatta corrispondenza di colore per le finiture dei prodotti.

Tutti i design sono protetti dalla legge sui diritti d'autore. Michael Anastassiades possiede in via esclusiva i diritti di manifattura e distribuzione. Qualsiasi riproduzione sarà perseguita.

Michael Anastassiades' design philosophy is to preserve the inherent qualities of given material. All of our products are handmade and come in natural finishes, exposed to the elements without any protective lacquers. We look at oxidation as part of a process that adds to the patina of an object, increasing beauty with time. We try our best for all goods to leave our premises in pristine condition, but sometimes products may arrive with minor oxidation marks.

Whilst every effort is made to ensure accurate representation of product colours, finishes and dimensions, Michael Anastassiades Ltd reserves the right to alter these details without notice, in compliance with its own production needs, technological changes or in response to the current market needs. Colour swatches are for reference only; Michael Anastassiades Ltd cannot guarantee exact colour match for any product finishes.

All designs are protected under copyright law. Michael Anastassiades holds the exclusive manufacturing and distribution rights worldwide. Copying will be prosecuted.

Artist & Industrial Designer born in the Argentine countryside (Catamarca, 1980). He has graduated from the National University of Córdoba.

Nowadays, he is a prolific product and interior designer and art director, and known as a benchmark in Argentine design.

His works were selected and incorporated into the permanent collection of the Philadelphia Museum of Art (USA) also into the Musée Les Arts Décoratifs in Paris.

Selected for the organization of the Salon Satellite 2018 ,like a Latin America, Rising Design / Design Emergente.

Why Milano

"Milano is my second home, Italy is my second country, design is my passion, design is change, it is a new opportunity to do things in a better way, to be together, to be strong and think that ""new normality"" we are going to write from our role as designers."



Cristian Mohaded



29

NINHO bowl, 2016/2017

Ciotola in alluminio laccato bianco, con superficie esterna coperta con nylon scartato dai bordi di tappeti industriali

*Aluminum bowl piante in white lacquer, that have its outer surface covered with nylon material discarded from industrial carpet edges
cm 36x14*

Lotto offerto da Mohaded Cristián con donazione al 100% spedito da Buenos Aires, Argentina
Lot offered by Mohaded Cristián with a 100% donation, shipped from Buenos Aires, Argentina

Euro 700 - 1.000

"Ninho" - nido in portoghese - è un'edizione limitata di ciotole, tavoli e specchi la cui superficie esterna è rivestita del nylon scartato dai bordi di tappeti industriali. Gli strati sovrapposti creano volumi che sembrano crescere intorno all'oggetto. Si utilizza uno scarto dell'industria di produzione di massa per trasformarlo in un oggetto di contemplazione che diventa provocazione materiale per i sensi.

'Ninho'—nest in portuguese—a limited edition of bowls, tables and mirrors that have its outer surface covered in the nylon material discarded from carpet edges. the overlapping layers result in volumes that seem to grow around the object. Used a discarded part of a massive production industry to transform it into an object of contemplation that becomes a material provocation to the sense.

DESIGN LOVES MILANO



Why Milano:

"Milano is my second home, Italy is my second country, design is my passion, design is change, it is a new opportunity to do things in a better way, to be together, to be strong and think that "new normality" we are going to write from our role as designers."





Martino Gamper lives and works in London. Starting as an apprentice with a furniture maker in Merano, Gamper went on to study sculpture under Michelangelo Pistoletto at the Academy of Fine Arts, Vienna. He completed a Masters in 2000 from the Royal College of Art, London, where he studied under Ron Arad. Working across design and art venues, Martino Gamper engages in a variety of projects from exhibition design, interior design, one-off commissions and the design of mass-produced products for the cutting edge of the international furniture industry. Gamper has presented his works and projects extensively both in the UK and internationally.

Martino Gamper with Nilufar

30

Wikatoria stool

Plastica, cavallino e lana di Mongolia
Edizione Nilufar

*Plastic, pony and Mongolian shearling wool Colour
Nilufar Edition*

Prod. UK, 2018

cm 43x45x55

*Lotto offerto da Nilufar con donazione al 50%
soggetto ad IVA, spedito da Milano, Italia
Lot offered by Nilufar with a 50% donation, subject
to VAT, shipped from Milan, Italy*

Euro 3.000 - 5.000



50

%



Fabien Cappello with Nilufar

50%

Studio Fabien Cappello is a spacial and furniture firm based in Mexico City since 2016. The studio first opened in 2010 in London, to produce work in different contexts; from commercial objects to specific editions and public environments. All works share a high consideration for both, craft techniques and industrial production, reflecting design through people and their interactions with space, environment and material culture.

31

City Lights table lamp

Acciaio zincato, acciaio verniciato a polvere
Edizione Nilufar

*Powder coated steel, zinc plated steel, leds
Nilufar Edition
Prod. UK, 2012
cm 39x45*

Lotto offerto da Nilufar con donazione al 50%
soggetto ad IVA, spedito da Milano, Italia
*Lot offered by Nilufar with a 50% donation, subject
to VAT, shipped from Milan, Italy*

Euro 2.000 - 3.000

Bethan Laura Wood obtained a MA in Design Products at the Royal College of Art, under the tuition of Jurgen Bey and Martino Gamper. Since graduating in 2009, Bethan has built a multidisciplinary practice characterized by material investigation, artisan collaboration, and a passion for colour and detail. She enjoys exploring the relationships we make with objects in our everyday lives, and questions how they can become cultural conduits. She has been commissioned by a variety of international partners to create works and installations and regularly works with artisans from the regions of Venice and Vicenza in Italy.



Bethan Laura Wood with Nilufar



32

Playtime low table

Laminato, Corian, MDF colorato, dettagli in acciaio verniciato a polvere
Realizzato in collaborazione con Abet Laminati

Laminated ply, Corian, coloured MDF, powder coated steel details

Manufactured in collaboration with Abet Laminati

Simple Fan pattern

Prod. UK, 2011 Pattern Simple Fan

cm 83x43x45

Lotto offerto da Nilufar con donazione al 50% soggetto ad IVA, spedito da Milano, Italia

Lot offered by Nilufar with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 3.500 - 5.000

50

%

DESIGN LOVES MILANO



David/Nicolas with Nilufar

David/Nicolas is a Beirut based design studio co-founded by David Raffoul and Nicolas Moussalem in 2011. They met at the Lebanese Academy of Fine Arts, where they both studied for a Bachelor's degree in Interior Design, going on to undertake Masters degrees at the Scuola Politecnica di Design in Milan. Their innovative approach to contrasting materials, along with their unique way of blending retro, contemporary and futuristic elements, gives their work a timeless aesthetic that translates to a wide range of projects, from furniture design to high-end bespoke interiors. Since 2011 they have staged several exhibitions and collaborated with established international brands.

50

%



33

Console "Leaves"

46 foglie

Top in laminato rosa, cornice in legno di frassino americano, struttura in metallo semi lucido, piedini in fusione di bronzo con finitura sabbata

Collezione "Around a Leaf"

Edizione Nilufar

46 leaves

Pink laminated top, american ashwood frame, black semi-polished coated metal structure, casted sandblasted bronze feet

"Around a Leaf" collection

Nilufar Edition

Prod. Italia, 2017

cm 43x131x90

Lotto offerto da Nilufar con donazione al 50% soggetto ad IVA, spedito da Milano, Italia

Lot offered by Nilufar with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 5.000 - 8.000

DESIGN LOVES MILANO



50

%

34

"Leaves" low table

18 foglie

Top in laminato rosso, cornice in legno di frassino americano, struttura in metallo semi lucido, piedini in fusione di bronzo con finitura sabbata

Collezione "Around a Leaf"

Edizione Nilufar.

18 leaves

Red laminated top, american ashwood frame, black semi-polished coated metal structure, casted sandblasted bronze feet

"Around a Leaf" collection

Nilufar Edition.

Prod. Italia, 2017

66.5 x 66.5 x h 40 cm

Lotto offerto da Nilufar con donazione al 50% soggetto ad IVA, spedito da Milano, Italia

Lot offered by Nilufar with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 2.500 - 3.500



Giorgia Zanellato and Daniele Bortotto founded Zanellato/Bortotto Studio in Treviso, Italy, in 2013.

Their first joint work, Acqua Alta, was dedicated to the city of Venice and presented at the Salone Satellite in Milan in 2013; it marked the beginning of their long-term research project on the relationship between places and the passage of time.

Their work has been shown in galleries and institutions including MAXXI, Rome; Triennale Design Museum, Milan; and Somerset House and The Aram Gallery in London. In 2015, they were named Young Talent of the Year by Elle Decor Italia, were awarded the NYCxDESIGN prize by Interior Design in 2016, and won the Red Dot Design Award in 2017.

**Zanellato / Bortotto
with The Gallery Bruxelles**

ORBITA, 2017

Vetro soffiato di Murano
Edizione di sei pezzi numerati e firmati

Murano blow glass

Edition of six pieces numbered and signed

Editato da: THE GALLERY BRUSSELS

cm 14,3x23

Lotto offerto da The Gallery Bruxelles con donazione al
100% spedito da Bruxelles, Belgio

*Lot offered by The Gallery Bruxelles with a 100%
donation, shipped from Bruxelles, Belgium*

Euro 1.400 - 2.000

Why Milano

"E' in momenti come questi che emerge il valore di comunità e viene data a ciascuno di noi la possibilità di offrire un piccolo contributo per aiutare l'altro. Abbiamo mosso i nostri primi passi a Milano una decina di anni fa, e dobbiamo molto a questa città. Allo stesso modo, Marino Fermi e Konrad Kern di The Gallery Brussels a Milano hanno trovato la creatività che ha alimentato per anni il loro lavoro di ricerca."

100



Federica Elmo is a Roman industrial designer based in Milan. She worked in the design industry since 2007 designing for Diesel Living in collaboration with companies like Moroso, Foscari, Scavolini, Seletti. Since she moved to Milan in 2016, she started working independently on new projects related to her personal research focused on the transformation of surfaces with an eye to reuse, experimenting on materials and perception.

Her forms refers to the past clashing with futuristic surfaces pushing on materials and finishings, mixing languages and technologies halfway between craftsmanship and industry.

36

Ondamarmo + varnish, 2019

Marmo bianco venatino Carrara e vernice

Venatino Carrara white marble and varnish

Prod. BLOC STUDIOS
cm 54x47

Lotto offerto da Bloc Studios con donazione al 50% soggetto ad IVA, spedito da Massa Carrara, Italia
Lot offered by Bloc Studio with a 50% donation, subject to VAT, shipped from Massa Carrara, Italy

Euro 1.500 - 3.000



Federica Elmo with Bloc Studios



La collezione Ondamarmo è il risultato di una sperimentazione in corso sull'ibridazione di materiali e superfici. L'idea è quella di selezionare le lastre meno distinte di marmo bianco venatino e dare loro l'incredibile sensazione di onice, lavorare su superfici magiche e inaspettate e aumentarne la percezione. Le forme sono state esplorate prima in metallo, e con il marmo acquisiscono un aspetto quasi liquido. La tecnica utilizzata per trasferire l'immagine è un'insolita tecnica di stampa sviluppata dal designer insieme agli esperti di pittura.

Ondamarmo collection is the result of an ongoing experimentation on the hybridisation of materials and surfaces. The idea is to select the less distinguished slabs of marmo bianco venatino and give them the mesmerizing feel of onyx, work on a magic and unexpected surfaces and raising its perception. The shapes have been explored before in metal and with marble they acquire an almost liquid look. The technique used to transfer the image is unusual printing technique that the designer developed together with painting experts.

50

%



DESIGN LOVES MILANO



Andrea Mancuso | Analogia Project
with Perrier-Jouet

100



The work of Italian designer Andrea Mancuso strikes a fine balance between the fantastical and the everyday. Originally from Rome, Mancuso spent his early career in London, a creatively formative period that steered Mancuso's practice towards the experimental and imaginary. He has since nurtured a rigorously research-based approach, deeply indebted to the persuasive power of storytelling.

In 2011 he went on to found his own firm, Analogia Project, which debuted at the invitation of Will Alsop during London Design Week. He has since lent his unique perspective to brands and institutions like Perrier-Jouët, Hermes, Fendi, Nilufar Gallery, Bulgari, Lema, Slamp and Wallpaper*, creating furniture, installations and exhibitions that evoke narratives in a way that transcends culture, time and space. His projects have been published worldwide and exhibited in major international design fairs. Since 2017 he has taught the Master of Interior Design course at NABA Academy in Milan.

37

Metamorphosis, 2019

Set di 6 bicchieri in vetro

Set of 6 glasses

Prod. Fondazione Berengo

cm 9x23,5

Lotto offerto da Perrier-Jouët con donazione al 100%
spedito da Epernay Cedex, Francia

*Lot offered by Perrier-Jouët with a 100% donation,
shipped from Epernay Cedex, France*

Euro 1.700 - 2.500

La collezione Metamorphosis evoca la storia e la personalità di ciascuna delle cuvée di Perrier-Jouët, al contempo catturando il rapporto speciale tra natura, champagne, la Casa e la sua relazione al movimento dell'Art Nouveau. I calici sono realizzati con tecnica di fusione a cera persa dalla vetreria di Murano Fondazione Berengo e sono stati esposti alla Galerie Perrotin Tokyo e a Design Miami/ nel 2019.

The Metamorphosis collection evokes the story and personality of each Perrier-Jouët cuvées, while also capturing the special relationship between nature, champagne, the House and its connection to the Art Nouveau movement. The goblets are realised in lost-wax casting technique by Murano-based glass works Fondazione Berengo and exhibited at Galerie Perrotin Tokyo and Design Miami/ in 2019.





Elena Petaloti and Leonidas Trampoukis are Objects of Common Interest, a studio operating with the realm of art and design and architecture, blending projects in scale from objects and installations to interactive immersive environments and interior spaces.

Object of Common Interest

38

Bent Stool, 2016

Sgabello in marmo

*Marble stool
cm 40x30x43*

Lotto offerto da Object of Common Interest con donazione
al 50% soggetto ad IVA, spedito da Atene, Grecia
*Lot offered by Object of Common Interest with a 50%
donation, subject to VAT, shipped from Athens, Greece*

Euro 800 - 1.200

Marble Marble è scolpito a formare una superficie
apparentemente curva che diventa una seduta elementale
e monolitica.

*Marble Marble is cut into seemingly curved surface to
create an elemental, monolithic seating piece.*

50

%



DESIGN LOVES MILANO





Cristina Celestino was born in 1980 in Pordenone. In 2005, after graduating from the School of Architecture IUAV University of Venice, she worked with prestigious design studios, focusing on interior architecture and design. In 2020 she moved to Milan, founding two years later her brand Attico Design. In 2013 she opened her own design studio. As a designer and architect, Cristina Celestino creates exclusive projects for private clients and companies. Her work also extends to creative direction for companies, and the design of interiors and displays. Cristina has received many international prizes and honours, including the Special July Prize in the "Salone del Mobile, Milano Awards" in 2016 and the Elle Deco International Design Award in the Wall covering category in 2017 with "Plumage" for Botteganove and in 2019 with "Giardino delle Delizie" for Fornace Brioni.



Cristina Celestino with Billiani



39

Corolla, 2020

Poltrona in faggio o frassino / tessuto, pelle o ecopelle

*Lounge chair in beechwood or ashwood / fabric,
leather or eco-leather
cm 80x69x70*

Lotto offerto da Billiani srl con donazione al 100%
spedito da Manzano, Italia

*Lot offered by Billiani srl with a 100% donation,
shipped from Manzano, Italy*

Euro 1.000 - 1.500

Poltrona dalle forme morbide e armoniose. Fa riferimento al mondo della moda, il cui charme è presente anche nella qualità dei rivestimenti, che trovano la loro migliore espressione nella combinazione di colori a contrasto e texture differenti tra struttura e imbottitura.

Lounge chair with soft and harmonious shapes. The way line refers to the world of fashion, whose charm is also present in the quality of the coverings, which find their best expression in the combination of contrasting colours and textures to frame and cushioning.

100



DESIGN LOVES MILANO





Aneta Regel with SIDE Gallery

Aneta Regel (b. 1976) graduated from the Royal College in 2006, since then she has positioned herself as a rare talent. She looks not for function but to capture the forms and rhythms of nature that evoke to the landscapes of her native northern Poland. She uses clay as her medium to create abstract sculptures usually unglazed but partly coloured to create a dramatic effect, each piece is repeatedly dried and re-fired resulting on a constant metamorphosis. In addition, she often uses volcanic rock, granite or basalt as the body of her pieces giving them structure, texture and great visual complexity. Her work is somehow eccentric and refreshing, leading ace for the free imaginations.

40

Ceramic model Red Black Reliee, 2017

Gres e smalti.
Pezzo unico

Stoneware and glaze, Unique piece
Prod. Aneta Regel, Regno Unito
cm 58x61x41

Lotto offerto da Side Gallery con donazione al 100% spedito da Barcellona, Spagna.
Lot offered by Side Gallery with a 100% donation, shipped from Barcelona, Spain

Euro 2.500 - 3.500



100



DESIGN LOVES MILANO



Dimoremilano

Dimoremilano is the label housing the furniture, fabric, decorative and home collections by Dimorestudio founders Britt Moran and Emiliano Salci, unifying all their product lines.

The duo started producing innovative designs in 2005, with Progetto Non Finito, their continuously growing furniture, lighting and rugs line, both complementing and defying their sophisticated interiors. Additional lines have been enlarging and solidifying the ever-expanding product footprint over the past years, including Progetto Tessuti (textiles), Progetto Palmador (Art Déco inspired pieces in polychromatic geometric patterns), Progetto Verande (outdoor furniture), Oggetti (decorative objects) and Limited Edition (nine one-of-a-kind pieces created by Emiliano Salci).

Rooted in the prestigious worldwide reputation of Milanese design and relying on a network of Italy's best traditional artisans and manufacturers, the pieces nod to the country's craft culture as well as push it forward in a bold way. The label joins the consolidated architecture and design studio's 360 degrees approach to residential, hospitality and retail projects.



Sofa 008, 2006

Metallo, tessuto, ottone

*Metal, fabric, brass
cm 160x76x80*

Lotto offerto da DIMOREMILANO con donazione al 100% spedito da Milano, Italia

Lot offered by DIMOREMILANO with a 100% donation, shipped from Milan, Italy

Euro 5.500 - 8.500

Divano con struttura in metallo, rivestimenti in tessuto, finiture in ottone/metallo.

Sofa, with metal structure, upholstered in fabric, edges in brass/metal.





DESIGN LOVES MILANO



42

Armchair 008, 2006

Metallo, tessuto Hermes, ottone

*Metal, Hermes fabric, brass
cm 76x65x80*

Lotto offerto da DIMOREMILANO con donazione al
100% spedito da Milano, Italia

*Lot offered by DIMOREMILANO with a 100%
donation, shipped from Milan, Italy*

Euro 3.500 - 5.000

Poltrona con struttura in metallo, rivestimento in
tessuto, finiture in ottone e metallo opaco.

*Armchair, with metal structure, upholstered in fabric,
edges in brass or matte painted metal.*





Duccio-Maria Gambi

43

Zuperfici Vase _ Covid Edition, 2020

3 vasi in pietra di Luserna e laminato plastico, metallico

Luserna stone and plastic, metal laminate vase

Prod. Atelier Duccio Maria Gambi / NERO Design Gallery / Itaipietre, 2017

Metal cm 12,5x19x33

Yellow 24,5x10,5x22

Quaderna 18,5x13x20,5

Lotto offerto da Duccio-Maria Gambi con donazione al 100% spedito da Firenze, Italia
Lot offered by Duccio-Maria Gambi with a 100% donation, shipped from Florence, Italy

Euro 2.000 - 3.000

Edizione speciale della serie Zuperfici. Zuperfici è una collezione aperta che si concentra sull'interfaccia e sulla superficie, per addomesticare, con interventi minimi, un elemento naturale o selvaggio, in maniera simile a come il passaggio da S a Z altera leggermente il suono del nome.

Special Edition of Zuperfici series vases. Zuperfici is an open collection focusing on on the interface, the surface, in order to domesticate, with a minimal intervention, a natural or wild element. in the same way in the name a slight shift from S to Z changes the sound

Duccio Maria Gambi, (Florence, I, 1981).

His work is heterogeneous as heterogeneous is the wide path he explored before opening his studio and workshop in Paris in 2012.

He has a strong theoretical background built during his studies in the Radical Movement environment of Florence and during his years studying interior design in Milan.

He is aware of both the industrial and artisanal constraints and potentials thanks to his working experiences in design studios and artisan's workshops. In particular, he mastered a variety of creative production processes, in a wide range of scales, during a fundamental yearlong experience working at Atelier Van Lieshout in Rotterdam.

The permanent interest for discarded materials and contacts with French architects active in public installation, led him to cofound "Chapitre 0", a night guerrilla style laboratory and workshop for public space furniture.

His work, often focused on concrete casting and experimentation, goes from bespoke furniture pieces for private clients to research led one-off designs for design galleries as well as site specific interventions.

His work in stone and plastic laminate won the Cedit prize at Miart 2017 and is now part of Triennale Design Museum permanent collection.

He's now based in his hometown Florence.



DESIGN LOVES MILANO





Marlene's work questions our way of making by creating purposeful pieces that ethically challenge the properties of natural resources and that defy the role of Design in society and its use nowadays. Self aware and progressive, Marlene's work balances Nature's natural disorder with Man's disordered need to find meaning in everything . Her work process is an invitation to take consciousness of our impact on Earth and act upon it.

Why Milano

"It seemed just like an evidence to help Milan and I'm happy to do anything I can to support people with my work at the moment"

Marlene Huissoud

44

Oil drawing, 2018

Inchiostro e olio Rissin su carta

Ink and Rissin Oil on paper

cm 42x59,4x0,1

The 'Oil Drawing' is part of the Automatic series of drawings by Marlene Huissoud. Since 12 years, she is looking at the automatic gesture of the hand drawings, looking at the

Lotto offerto da Marlène Huissoud con donazione al 50% soggetto ad IVA spedito da Parigi, Francia

Lot offered by Marlène Huissoud with a 50% donation, shipped from Paris, France

Euro 1.300 - 1.800



50

%





50



45

Petit, 2019

Scultura di argilla naturale, leganti naturali, legno

*Unfired clay, natural binders, wood sculpture
cm 55x25x25*

Lotto offerto da Marlène Huissoud con donazione al 50%
spedito da Parigi, Francia
*Lot offered by Marlène Huissoud with a 50% donation, shipped
from Paris, France.*

Euro 4.000 - 6.000

"Petit" proviene dalla collezione "Please stand by",
un'acclamata raccolta creata per gli insetti e non per gli umani.
Questa scultura celebra la bellezza del mondo degli insetti; i
buchi nelle sculture sono realizzati per accogliere gli insetti e
aiutarli a sopravvivere e vivere comodamente in città.

*"Petit" is from the collection "Please stand by" an acclaimed
collection looking at making for insects and not humans. This
sculpture is a celebration of the beauty of the insect world and
holes in the whole sculptures are made to welcome insects
and help them survive and live comfortably in cities.*



Faye Toogood is a British artist working in a diverse range of disciplines, from sculpture to furniture and fashion. Her works have been acquired for the permanent collections of institutions worldwide, including Philadelphia Museum of Art, Dallas Museum of Art, Denver Art Museum, High Museum of Art in Atlanta, Corning Museum of Glass in New York, the National Gallery of Victoria in Melbourne and the Fabergé Museum in St Petersburg. Faye has exhibited at Phillips de Pury and the Victoria & Albert Museum in London, the Triennale in Milan, and D Museum in Seoul. She is represented by Friedman Benda in New York.



Faye Toogood with Studio Toogood





Lo sgabello Roly-Poly / Raw, dipinto a mano, è stato originariamente progettato per l'installazione ""Drawing Room"" di Faye Toogood al D-Museum di Seul, Corea del Sud, nel 2019. Ciascuno dei quattro sgabelli ricorda elementi astratti di una casa nella campagna inglese ed è completamente unico. Questo piedistallo affusolato, un pezzo lineare e grafico, emerge da una base più larga. È realizzato come un'unica forma continua in vetroresina a strati.

The Roly-Poly Stool / Raw hand-painted was originally created for Faye Toogood's 'Drawing Room' installation at D-Museum in Seoul, South Korea in 2019. Each of the 4 stools evokes memories of abstract elements of an English country house and is completely unique. A graphic linear piece, this tapered pedestal stool grows out of a wide base. It is manufactured as a continuous form in raw layered fibreglass. This product is meticulously handmade by master artisans one piece at a time. It is therefore quite difficult, if not impossible to make identical items. Any natural blemishes or irregularities should not be misconstrued as flaws. These are what make each handmade piece unique.



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46

Roly-Poly / Raw, 2019

Sgabello in vetroresina dipinto a mano
4 versioni uniche

*Hand painted stool in fibreglass
4 unique versions
cm 40x40x45cm*

Lotto offerto da Studio Toogood Ltd. con donazione al 50% soggetto ad IVA,
spedito da Londra, Gran Bretagna
*Lot offered by Studio Toogood Ltd. with a 50% donation, subject to VAT, shipped
from London, Great Britain.*

Euro 8.000 - 16.000



DESIGN LOVES MILANO



Kiki van Eijk

Floating frames Mantel clock, 2011

Placcato 24K

24K plated
cm 34x14x41

Lotto offerto da Kik! Kiki van Eijk con donazione al 50% soggetto ad IVA,
spedito da Eindhoven, Olanda
*Lot offered by Kik! Kiki van Eijk with a 50% donation, subject to VAT, shipped
from Eindhoven, Netherlands*

Euro 1.000 - 1.500

Una famiglia di oggetti che mostrano soltanto lo scheletro di ciò che potrebbero essere, eppure ne rappresentano la piena funzionalità. Gli oggetti esistono tra realtà e finzione, sono iper-trasparenti e sembrano galleggiare nello spazio.

A family of objects that shows only the skeleton of what they could be, yet representing a function in full state. The objects exist between fiction and reality, they are ultra transparent and seem to float in space.

Kiki grew up in Tegelen, a small city in the Netherlands where she spent her youth immerse in nature daydreaming and drawing. Her interest in product design developed at the Design Academy of Eindhoven where she met her future partner, designer Joost van Bleiswijk.

Her wide range of work extends from furniture and lighting to textile, ceramic and glassware. Her independent sculptural work has been presented in museums, galleries and fairs worldwide, including Basel, London, Paris, Milan, Venice, New York, Tokyo, Rome, Moscow, and Holon. Her collaborations include brands as Hermès, Saint-Louis, 1882 Ltd, Bisazza, Häagen-Dazs, Serax, Google, Bernhardt Design or Nodus. In recent years she has worked with companies and institutions like Studio Edelkoort Paris, Design Academy Eindhoven, Venice Projects, Audax Textile Museum, Zuiderzee Museum, Noord Brabants Museum, Rijksmuseum and private collectors.

Inspired by the smallest details of the everyday and by the forms of nature, Kiki continues to surprise and delight manufacturers and consumers alike. Kiki's world is whimsical and colorful, lyrical and personal, yet refined by a rigorous attention to the process and skillful craftsmanship.



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%



DESIGN LOVES MILANO



Roberto Sironi

Roberto Sironi (1983) is an Italian designer based in Milan. He considers each project as a story developed through research that involves different aspects, from rituals and anthropological references to historical memory, with a design practice that combines art, craftsmanship and new technologies. Since 2015, when Roberto made his debut at Milano design week, he has been working with important art and design galleries and institutions such as Carwan Gallery, Gallery S.Bensimon, Bazar Noir Berlin, Pretziada, Fonderia Artistica Battaglia, Nodus and Triennale Design Museum. He received the Honorable Mention at the ADI Compasso d'Oro International Award and in 2018 he won the AD Design Award. His works have been presented and published internationally (New York Times, Wallpaper, Il sole 24 Ore, How to spend it, Icon Design, Living Corriere della Sera, Domus, AD, Elle Decor, Interni, L'Officiel, Art Tribune, SKY Arte among others). Since 2014 Roberto has been combining his design practice with the teaching and research activity at the Design Department of Politecnico di Milano, where his work has been focusing on wearable technologies, Internet of things and in general on current design technological changes.





48

BUCCHERI, Ocho Vase, 2015

Vaso in bucchero

*Vase made of bucchero
cm 28x28x27*

Lotto offerto da Roberto Sironi con donazione al 100% spedito da Como, Italia
Lot offered by Roberto Sironi with a 100% donation, shipped from Como, Italy

Euro 700 - 1.000

Ocho fa parte della serie Buccheri, una collezione di vasi realizzati in una tecnica ceramica chiamata Bucchero, creata migliaia di anni fa dagli Etruschi. Questi vasi di ceramica sono intagliati a mano con particolari attrezzi in legno di bosso e poi cotti per tre giorni in un contenitore d'acciaio con il carbone. Questo processo dona ai vasi il loro tipico colore nero con sfumature argenteo.

Ocho is part of the Buccheri series, a collection of vases made with a ceramic technique called Bucchero, created thousands years ago by the Etruscans. These ceramic vases are hand carved with special tools made in boxwood and then baked for three days in a steel box with charcoal. This process gives the vases their typical black colour with silvery shades.

Why Milano

*"Milano è sempre stata una madre generosa nei confronti del sistema design: è quindi con grande spontaneità e naturalezza che nel momento del bisogno e del soccorso ci si unisce in un abbraccio corale per la città e la sua gente.
Roberto Sironi"*

100





Studiopepe with Alysi Fashion

Studiopepe is a design agency founded in Milan, in 2006, by Arianna Lelli Mami and Chiara Di Pinto, focused on design and research through the use of a multidisciplinary approach in interior design, product design and creative consulting. They develop creative concepts for fashion and design brands.

Studiopepe's projects are recognizable by their strong iconographic identity, based upon experimenting, continuous research on colours and materials and the contamination between the various contemporary languages with the intent to provide a solution that is uniquely special and respectful of each client's individuality.

49

Kora vase, 2011

so realizzato in ceramica opaca decorata a mano

Vase made of matte ceramic decorated by hand

Prod. Atipico

cm 39x26x49

Lotto offerto da Alysi Fashion srl con donazione al 100% spedito da Roma, Italia

Lot offered by Alysi Fashion srl with a 100% donation, shipped from Rome, Italy

Euro 500 - 1.000





Studiopepe with cc-tapis

50

'Hello Sonia' Wallhanging BIG - colour: Palladio, 2017

Tessuto di cotone, pile di lana himalayana, ottone
Cotton weave, Himalayan wool pile, Brass
Designer: Studio Pepe
cm 140x160

Lotto offerto da cc-tapis con donazione al 100% spedito da Milano, Italia
 Lotto offerto da CC Tapis con donazione al 100% spedito da Milano, Italia

Euro 1.300 - 1.800

Combinazione di arazzi appesi, annodati a mano in Nepal ed elementi in ottone.

Wall hanging combining tapestry which has been hand-knotted in Nepal and brass elements



Alexandre Benjamin Navet

*Alexandre Benjamin Navet, multidisciplinary artist and designer graduated from École nationale supérieure de création industrielle – Les Ateliers (ENSCI) in industrial design. He was awarded with the Grand Prix Van Cleef & Arpels 2017 Villa Noailles Design Parade Toulon.
He makes trompe l'oeil settings which echo the history of places where they stand.
Recently he made a carte blanche visible at Musée des Arts décoratifs de Paris (MAD)*

51

Vase composition, 2020 (not relased yet - specially made for the auction)

Pastelli ad olio su pannello in legno verniciato bianco

*Oil pastels on white painted wood pannel
cm 18x40*

Lotto offerto da Alexandre Benjamin Navet con donazione al 100% spedito da Parigi, Francia
Lot offered by Alexandre Benjamin Navet with a 100% donation, shipped from Paris, France

Euro 900 - 1.500

Trompe l'oeil decorativo realizzato appositamente per DESIGN FOR MILANO - asta di beneficenza. Si può appendere al muro o esporre sul caminetto.

Decorative trompe l'oeil specially made for DESIGN FOR MILANO - charity auction. Can be hung on a wall or displayed on a chimney





DESIGN LOVES MILANO



Draga & Aurel



Founded in 2007 in the town of Como, Italy, Draga & Aurel is a multi-disciplinary design studio that works along the spectrum of furniture, textile and interior design. Draga Obradovic began her career in the fashion industry, first working in London and Milan as a textile designer before eventually settling in Como. Aurel K. Basedow graduated from Milan's Accademia di Belle Arti with a degree in Fine Arts, having previously trained as a carpenter and woodworker. Thanks to their sympathetic methods, combined with an artist's approach to material and composition Draga & Aurel are widely recognized for their clever reinvention of bespoke vintage design pieces. Their showing at 2009's Salone del Mobile introduced the duo to the world stage; it followed the partnerships with Italian leather manufacturer Baxter, wallpaper brand Wall&Deco and major American fashion retailer Anthropologie that have pushed the pair's domain beyond the reinvention of singular vintage pieces. While interior projects, like Sicily's Dimora delle Balze and Cannavacciuolo's Café & Bistrot in Novara, have expanded their sought after aesthetic into the realm of hospitality and lifestyle. In occasion of the 2019 Milan Design Week the design duo presented Transparency Matters, an exhibition of limited edition pieces, entirely fabricated by hand in their Como atelier. Later, Draga & Aurel have participated with a site-specific project to Nomad Circle, the showcase for contemporary art and collectible design, in the 2019 edition in Venice and in the 2020 in St. Moritz.

52

AGATHA coffee table, 2020

Tavolino, realizzato in resina pressofusa e bronzo fuso

Coffee table, formed from cast resin and cast bronze
cm 34x34x50

Lotto offerto da Draga & Aurel srl con donazione al 50% spedito da Como, Italia
Lot offered by Draga & Aurel srl with a 50% donation, shipped from Como, Italy

Euro 2.000 - 3.000

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Born in Paris suburbs, Julien Carretero studied industrial design consecutively in France and in England before attending the Contextual Design MA at the Design Academy Eindhoven. After his graduation in 2007 he founded Studio Julien Carretero, which moved to Brussels in 2012. Studio Julien Carretero is a multidisciplinary practice involved in the design of objects, furniture, lighting, processes, interiors, workshops and exhibitions. In an attempt to question contemporary production methods it often focusses on the crossover between craftsmanship and industry, through either the transformation of artisanal techniques into serial production processes or the use of heavy industrial facilities as simple mediums. Julien's work was awarded by the Villa Noailles Design Parade festival in Hyeres and is part of the collection of the Fonds National d'Art Contemporain (F) and the MUDAM Luxembourg.

His projects have been internationally exhibited in renowned venues and events such as the Triennale di Milano, Design Miami/ Basel, the Tokyo 21_21 Design Sight Museum, the New York Museum of Art and Design and the Cologne Museum for Applied Arts. Julien has also been teaching, lecturing and giving workshops in Germany, Italy, Korea, the Netherlands, Belgium, France and his work has been featured in many major design books and publications worldwide.

53

ALU Chair, April 2020

Alluminio

Aluminium
cm 56x38x76

Lotto offerto da Julien Carretero con donazione
al 50% spedito da Bruxelles, Belgio
*Lot offered by Julien Carretero with a 50%
donation, shipped from Bruxelles, Belgium*

Euro 1.000 - 1.800

Julien Carratero



La Sedia ALU è stata realizzata durante la reclusione per Covid-19 nell'aprile 2020.

Costretto nel mio atelier, senza accesso a nuove forniture, ho deciso di sfruttare questa situazione bizzarra come occasione per lavorare con materiali di scarto o di recupero da progetti precedenti che avevo in giro per lo studio. Così questa sedia è stata creata con gli avanzi di un set realizzato per Adidas nel 2018.

The ALU Chair was made during the Covid-19 confinement in April 2020. Confined in my atelier and left without suppliers I decided to use this odd situation as an opportunity to work with scrap and leftover materials from previous projects I had around my studio. This chair was therefore made with the remains of a set I designed for Adidas back in 2018.

54

Tektites – Superimposition, 2018

Vaso in porcellana

Porcelain vase
cm 20x21

Home to artists Marina Dragomirova & Iain Howlett, Studio Furthermore seek out new kinds of material and cultural realities informed by processes occurring in nature. The studio creates design objects in glass, ceramic, metal and other materials bringing together aspects of craft with future narratives.

"Our design thinking begins long before an object, we are interested in designing the making process and even the material itself."

Lotto offerto da Studio Furthermore con donazione al 50% soggetto ad IVA spedito da Londra, Gran Bretagna

Lot offered by Studio Furthermore with a 50% donation, subject to VAT, shipped from London, Great Britain

Euro 600 - 900



Studio Furthermore

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%



I pezzi sono stati creati utilizzando il metodo "Lost Foam" (schiuma persa) sviluppato dallo Studio Furthermore nel 2016. Questi oggetti unici sono stati realizzati a mano in un materiale di schiuma che, una volta posizionato nella fornace, si vaporizza a oltre 1200° C, risultando in oggetti in schiuma ceramica, unici nel loro genere.

Pieces have been created using a 'Lost Foam' method developed by Studio Furthermore in 2016. Unique objects were first handcrafted out of a foam material that once placed in the kiln, vaporized at over 1200°C, leaving behind one-of-a-kind ceramic foam items.



Weber (*1987 in Münster, Germany) graduated B.A. in 2012 from the renowned Design Academy Eindhoven in the Netherlands and M.A. 2016 from University of Arts in Berlin. In his work he seeks to rethink human qualities within production processes. The mystery that lies in the craft of glassblowing or the alien work environment of a coal miner are topics which inspire him and feed his fascination. Weber believes that in an increasingly digitized world the comprehension and appreciation for original production processes are getting lost. In search of hidden values in manufacturing processes, he poses new prospects on craftsmanship and their importance for our society. He was awarded the German Design Award for Newcomers in 2018. In December 2018 he co-founded the lighting label ANALOG and became partner at Berlins only glassblowing workshop 'Berlin Art Glas'.

Philipp Weber with ANALOG

55

Of Movement and Material, 2019

Vetro soffiato

Blown Glass
Prod. ANALOG
diam cm 20

Lotto offerto da Berlin Art Glas GmbH con donazione al 50% soggetto ad IVA, spedito da Berlino, Germania

Lot offered by Berlin Art Glas GmbH with a 50% donation, subject to VAT, shipped from Berlin, Germany

Euro 800 - 1.200

Of Movement and Material affronta il modo in cui il corpo umano e una sostanza amorfa come il vetro si influenzano a vicenda. I pendenti di luce sono creati attraverso una danza tra il creatore e il materiale. Il lavoro mira ad acquisire un senso dell'umano, catturando la qualità emotiva del movimento fisico.

Of Movement and Material addresses the way in which the human body and an amorphous substance like glass influence each other. The light pendants are created through a dance between the maker and the material. The work aims to acain a sense of the human, capturing the emotional quality of the physical movement.



50

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56

On Colours, 2015

Vetro soffiato

Blown Glass
cm 12x22h

Lotto offerto da Philip Weber con donazione al 50% spedito da Berlino, Germania
Lot offered by Philip Weber with a 50% donation, shipped from Berlin, Germany

Euro 800 - 1.200

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Per questo vaso il designer ha sviluppato un tubo di vetro soffiato ispirato alla tromba che consente all'artigiano di modellare le cavità interne del vetro. Applicando diverse valvole nella parte superiore del tubo, il soffiatore di vetro crea una varietà di camere d'aria all'interno del vetro invece di averne solo una utilizzando il tubo convenzionale.

For this vase the designer developed a new trumpet-inspired glassblowing pipe which enables the craftsman to shape the inner cavities of the glass. Applying several valves at the top of the pipe, the glassblower creates a variety of air chambers inside the glass instead of having only one using the conventional pipe.



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Rossella Faraci

is an architect and designer. Born in Sicily, she trained in Italy and the UK, to where she moved in 2001. Working mainly on residential and independent commercial spaces, her research focuses on design as part of a wider discourse of cultural and social significance.

Design is a powerful tool for change. All at once it is a material and a symbolic, poetic and political gesture, opening up new or simply interesting possibilities.

In her design, the morphology, the tactile and sensory properties of materials, practical and functional design considerations, small and big scale, are all equally important.

Rejecting the theme of the dialectic relationship between natural and manmade materials, Rossella celebrates instead the fertile experience of an inclusive hybridising attitude in design.



Rossella Faraci with DiSé

57

Pivot, 2018

Alluminio, specchio e vetro verniciato nero

Aluminium, mirror and black painted glass

Prod. DiSè

cm 65x20x190

Lotto offerto da DiSè con donazione al 50%
soggetto ad IVA, spedito da Grammichele, Italia
*Lot offered by DiSè with a 50% donation, subject
to VAT, shipped from Grammichele, Italy*

Euro 4.000 - 6.000

Pivot è uno specchio girevole autoportante che funziona anche come oggetto a 360 gradi. Ha una solida struttura in alluminio e vetro specchiato da un lato, vetro dipinto di nero dall'altro. L'alluminio in genere si considera come materiale monocromatico, ma qui la sua natura è temperata e arricchita da una superficie delicatamente irregolare che getta ombre di diverse profondità sulla cornice.

Pivot is a revolving self-standing mirror that also works as a 360-degree object. It has a solid aluminium structure and mirror on one side, and black painted glass on the other.

Aluminium is usually regarded as a monochrome material but here its nature is tempered and enriched with a delicately irregular surface which casts shadows of varying depths on the frame.



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HITENCHO is a design studio in Seoul, Korea, running by a designer Cho Sang-heyon. He was born in Seoul, Korea in 1979. He graduated from the Master course at Design Academy Eindhoven in 2010 and currently living and working in Seoul, Korea. He is interested in combining the controllability of the production process and finding unexpected random images, structures and mixing shapes.

Why Milano

FRACAS "The cultural field is strongly impacted by the global crisis related to CoVid-19, if we can support it while helping medical institutions, then why hesitate ? This action is essential !"



Hitencho with FRACAS Gallery

Pop Series, Pink Chair, 2019

Sedia in gesso, schiuma PUR, legno

Chair made of plaster, PUR foam, wood
cm 45x40x70

Lotto offerto da Fracas gallery con donazione al 50% spedito da Bruxelles, Belgio

Lot offered by Fracas gallery with a 50% donation, shipped from Bruxelles, Belgium

Euro 1.300 - 1.800

La serie Pop è ispirata dalla tecnica di isolamento a schiuma espansa utilizzata in edilizia. Il poliuretano espanso pigmentato è applicato alle fessure tra le tavole di gesso colorato e le tavole coperte di fogli di alluminio. L'espansione ha preso la forma della decorazione e ha incollato le tavole insieme. Il movimento del motivo sulla superficie in gesso è creato dalle vibrazioni e dalla viscosità del liquido. L'artista regola l'intensità della vibrazione impostando le frequenze del suono proveniente dall'altoparlante. Ne risulta che il motivo sulla superficie continua a cambiare per tutta la durata del processo di indurimento.

Pop series is inspired by the expanding foam insulation technique used in building construction. Pigmented polyurethane foam(PUR) applied to gaps between pigmented plaster boards and between boards covered with the aluminum foil tape. The expansion formed to the quirky decoration and stuck boards together. The movement of the pattern on the plasterboard surface is created by vibration and the viscosity of the liquid. The artist adjusts the vibration intensity by adjusting the frequency of the sound from the speaker. As a result, the pattern of the surface continues to change in the process of curing.



50



Laurids Gallée (b. 1989) is an Austrian designer based in RoGerdam, the Netherlands. From early childhood he was exposed to creative practices, and after briefly studying anthropology, he graduated from Design Academy Eindhoven in 2015. After working for Chris Kabel, he spent the following year learning different manufacturing techniques, as a craftsman in art and design production. He worked for S.T.R.S., a company specialized in realising designers' and artists' projects that require highly technical solutions. In 2017 he started his own studio in RoGerdam; his work explores traditional and folkloric elements to enter modern materiality, while always considering today's advanced manufacturing processes to create a contemporary fusion



Laurids Gallée with FRACAS Gallery

59

Resin Displays, 2020

Espositore in resina

Resin display
cm 25x15x45.

Lotto offerto da Fracas gallery con donazione al 50% spedito da Bruxelles, Belgio
Lot offered by Fracas gallery with a 50% donation, shipped from Bruxelles, Belgium

Euro 4.000 - 6.000

Il progetto attuale di Laurids mira a creare oggetti architettonici utilizzando semplici mattoncini trasparenti che ne mettono in risalto le strutture interne. Le trasparenze dell'oggetto giocano con le fonti di luce, proiettando motivi di ombre dure o morbide nella stanza circostante. Allo stesso tempo, l'oggetto ha il potere di mimetizzarsi in qualsiasi ambiente e di magnificarne gli interni con un intervento colorato. Ciascun pezzo è fatto a mano a Rotterdam.

Laurids' current project aims to build architectural objects from simple transparent building blocks, highlighting the internal structures. The object's transparencies play with light sources and cast sharp and soft patterned shadows into the room surrounding it. At the same time, the object has the power to blend into any surroundings and magnify the interior with colorful statement. Each piece is handmade in Rotterdam.



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Samy Rio with Marolo&Isaure

Samy Rio studied cabinetmaking for four years before taking a five-year course at the National School of Industrial Creation (Ensci – Les Ateliers) in Paris. This dual training allows him to combine industrial and craft techniques, which he considers to be complementary and essential to each other. Graduated with distinction for his research on the use of bamboo tubes for industrial applications, he won the first prize of the Villa Noailles Design Parade 10 in 2015. Following this, he carried out residencies at CIRVA in Marseille, at City of Ceramics in Sèvres and at Villa Kujoyama in Kyoto. He also collaborates with the Galerie Kreo and Atelier Luma.



60

Qura vases, 2018

6 vasi con disegni unici realizzati in argilla naturale, argilla smaltata

6 vases with unique drawing and pattern made in natural clay, enameled clay

*Prod. Marlo&Isaure
cm 10x47*

Lotto offerto da Marlo&Isaure con donazione al 50% spedito da Parigi, Francia

Lot offered by Marlo&Isaure with a 50% donation, shipped from Paris, France

Euro 500 - 800

Qura è una serie di vasi realizzati in argilla naturale o smaltata in Tunisia. La forma minimalista del vaso ne fa una sorta di pagina bianca su cui si possono applicare disegni, motivi e colori, rendendo unico ciascun pezzo della serie.

Qura is series of vases made out of natural or enameled clay in Tunisia. The minimalist shape of the vase makes it like a white page where drawings, patterns, colors can be applied, making each pieces of the series unique.

50







Maarten De Ceulaer (°1983) first studied Interior Design at the Sint-Lukas Hogeschool in Brussels. Attracted by conceptual and artistic design, he continued his studies at the Design Academy Eindhoven. A strong passion for travelling inspired his graduation project 'A Pile of Suitcases', which was immediately picked up by Nina Yashar, founder of the renowned Milanese gallery Nilufar.

Maarten is known for the highly evocative, poetic and playful touch he gives his objects. He uses his work to tell stories, to stir people's emotions, to inspire their imagination and to make them wonder. He continuously explores new materials and investigates in production techniques and crafts. The emotional aspect of objects is equally important as the functional, and he has remarkable attention for detail. He likes to use materials in unconventional ways, and his objects never cease to surprise.

Maarten De Ceulaer has won several awards, among which the Belgian Young Designer award in 2007 and the Henry Van De Velde award for Young Talent 2013. Besides Gallery Nilufar, he also works with Victor Hunt Gallery in Brussels, and companies such as CC Tapis, Vibia, Budri, Collection Particulière and Fendi. His work is held in private and public collections, and has been exhibited in museums, festivals, biennials and fairs worldwide.

Maarten De Ceulaer with Victor Hunt Designart Dealer

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61

Balloon Bowls, e6 #16, 2011

Intonaco, pigmenti, rivestimento

Plaster, pigments, coating
cm 51,5x51,5x6,6

Lotto offerto da Victor Hunt Gallery / Alexis Ryngaert con donazione al 50% soggetto ad IVA spedito da Bruxelles, Belgio
Lot offered by Victor Hunt Gallery / Alexis Ryngaert with a 50% donation, shipped from Bruxelles, Belgium

Euro 300 - 600

Le Balloon Bowls sono create fondendo plastica sintetica resistente in un palloncino, dopodiché un secondo palloncino viene inserito all'interno e gonfiato. I due palloncini agiscono come stampi flessibili, assicurando una forma unica a ciascuna ciotola. Quando l'intonaco si solidifica, si rimuovono i palloncini e appare la ciotola. I coloranti aggiunti all'acqua prima di mescolarla alla polvere d'intonaco danno risultati diversi ogni volta, creando motivi incontrollabili e spesso spettacolare. Le ciotole sono rifinite con un rivestimento particolare (opaco o lucido) che rinforza l'intonaco e lo rende impermeabile e utilizzabile per molti scopi, è anche approvato per i cibi secchi. Il processo rivede in maniera sperimentale una pratica tradizionale della ceramica. Invece di utilizzare argilla o porcellana, l'intonaco si usa come materiale finale, non soltanto come materia inferiore con cui realizzare gli stampi. Il progetto parla di serendipità: si conoscono i parametri che influenzano il procedimento, eppure il risultato è sempre una sorpresa, e non viene mai esattamente come ci si aspettava.

The Balloon Bowls are created by casting strong synthetic plaster into a balloon, after which a second balloon is inserted, and inflated. These two balloons act as flexible moulds, ensuring a unique shape for each and every bowl. Once the plaster is set, the balloons are removed, and a bowl appears. The colorants, which are added to the water prior to mixing it with the plaster powder, emerge differently each time again, creating uncontrolled and often spectacular color patterns. The bowls are finished with a special coating (matte or glossy) which reinforces the plaster, makes it waterproof and usable for many purposes, it is also dry food approved. The process is an experimental review of a traditional ceramic practice. Instead of using porcelain or clay, plaster is used as the end material, not just as an inferior material to make moulds with. The project is all about serendipity; the parameters that influence the process are known, but still the result is always a guess, and never turns out exactly the way you expect it.

Why Milano

"I have been coming to Milan for Salone del Mobile every year since I was a design student. It's usually one of the yearly highlights, where we show new projects to the world, and see so many friends again. Milan is a city where I feel at home because it evokes so many good memories, and it was painful to see this city in such a terrible situation. I am nevertheless sure it will recover from this episode fully, and know that we will value it even more in the future."





Nawaaz Saldulker

As a maker, Nawaaz Saldulker finds inspiration in the process of exploring materials. Trained as an architect and product designer, he experiments with a range of techniques mostly in manual production with a strong focus on hand-made. Born in Cape Town, South Africa he studied architecture at Wits University in Johannesburg. In 2013 he was part of Design Indaba's Emerging Creatives, which launched his career as Atelier Nawaaz Saldulker.



50



62

Yellow Woven Chair, 2017

Struttura in acciaio dolce con rivestimento epossidico fatto a mano, boccioli di palma tinti in indaco intrecciati in un tappetino utilizzato come sedile e schienale

Hand-made epoxy coated Mild Steel frame, indigo dyed palm tree buds woven into a mat used as the seat and backrest

*Prod. Nawaaz Saldulker
cm 60x65x90*

Lotto offerto da Atelier Nawaaz Saldulker con donazione al 50% spedito da Vienna, Austria
Lot offered by Atelier Nawaaz Saldulker with a 50% donation, shipped from Vienna, Austria

Euro 1.300 - 1.800

Questo lotto fa parte della serie "Chair 4 Ways", un'edizione unica limitata che mostra diverse tecniche di intreccio africane. Creato per l'esposizione "A Conversation in Design: The Untamed vs. The Orderly" alla Vienna Design Week del 2017.

This forms part of the 'Chair 4 Ways' a once-off limited edition series showing different indigenous African weaving techniques. Designed for an exhibition, A Conversation in Design: The Untamed vs. The Orderly, for Vienna Design Week in 2017.



Maddalena Casadei with TRAME

TRAME is a new homeware brand that celebrates Mediterranean culture through its craftsmanship adapted to contemporary interiors. Every collection is inspired by a historical anecdote and starts with a cultural trip.

This first collection « Un voyage à Meknès », freely inspired by the story of Madame de Blois, King Louis XIV's legitimized daughter, who has been asked for marriage by the Moroccan Sultan. The collection arises from the encounter of the designers Julie Richoz (FR), Maddalena Casadei (IT), and Maria Jeglinska (PO), with exceptional Moroccan ceramics and textile craftsmen.



63

Into Each Other Rug, 2020

100% lana annodata a mano.
Prodotto in Marocco

100% handknotted wool.
Made in Morocco
cm 170x240

The INTO-EACH OTHER collection of rugs by Maddalena Casadei create a dense, thick and intriguing interaction between two colors symbolizing the creative power of cross-cultural exchange.

Lotto offerto da TRAME International SAS / Ismail Tazi con donazione al 100%, spedito da Saint Mandé, Francia
Lot offered by TRAME International SAS / Ismail Tazi with a 100% donation, shipped from Saint Mandé, France

Euro 1.000 - 1.500

La collezione di tappeti INTO THE OTHER di Maddalena Casadei crea un'interazione densa, spessa, intrigante tra due colori che simboleggiano il potere culturale dello scambio interculturale.

The INTO EACH OTHER collection of rugs by Maddalena Casadei creates a dense, thick and intriguing interaction between two colors symbolizing the creative power of cross-cultural exchange.





JAMESPLUMB is a creative studio in South London, founded by artists James Russell & Hannah Plumb.

We make both Objects and Environments. Our Objects include sculptures, furniture, and fine art installations. We exhibit our work site specifically, with galleries, and at fairs internationally. We also work directly with private clients on commissions. Our Environments encompass interior, event, or architectural design, and creative direction. Projects are commercial or residential, and are both permanent or impermanent. A home, a retail space, a one room hotel, a one off event. We work with global brands or with private individuals. Our clients come to us because they want something real, with depth and resonance. We immerse ourselves deeply in our projects, and we offer intense commitment to our clients. Our focus is on authentic actions and experiences of living and being. Not just the surface veneer of aesthetics, but how it will feel to use, and inhabit.

For us the distinction between art and design is blurred and interchangeable – both in our own work and in our perception of the world at large. A table becomes an artwork, or a sculpture becomes a chair. An art installation is designed to be inhabited, and an interior design is approached as an artwork. We are artists who conceive, create, and direct work across a wide range of industries and disciplines, but we are less worried about how to define our work, than with what it adds to the sensation of the world around us.

Why Milano:

"Milan holds countless memories for us and we wanted in some small way to say a 'Thank You' to the city.

From our first international solo exhibition - through the many Fuorisalones - to the three months we spent living in Milan during our Residency at Spazio Rossana Orlandi in 2010, we have built up a lasting fondness for the city. And perhaps the biggest legacy - beyond the inarguable impact of design - is that of the human. The lasting friendships that have been formed are a testament to Milan. We look forward to the City bouncing back when this storm has passed, and creating many more memories and friendships in the future."

James Plumb

64

A Study of a Candle's Shadow I, 2012

Lotto offerto da Jamesplumb Ltd con donazione al
100%, spedito da Londra, Gran Bretagna

*Lot offered by Jamesplumb Ltd with a 100% donation,
shipped from London, Great Britain*

Euro 3.000 - 5.000



100



Video - Edizione 3 di 5

Durata di sette ore e mezza. Girato in alta definizione con una dimensione del file di 350 GB, formattato come filmato Quick Time, nel codec Apple ProRes 442, in formato verticale. Il file viene fornito su un disco rigido e può essere collegato a dispositivi che supportano i filmati Quick Time. Il disco rigido è formattato su MAC OS Extended (Journaled). Il video deve essere proiettato in formato verticale con dimensioni di 1110 mm di larghezza x 1175 di altezza. Una singola proiezione deve essere fatta dal file video alla volta (NON più proiezioni simultanee). Il proiettore deve avere una risoluzione HD di 1920 x 1080 almeno. La luminosità richiesta del proiettore sarebbe specifica della posizione, ma si consiglia un minimo di 3.000 lumen.



Video – Edition 3 of 5

Duration of seven and a half hours. Filmed in High Definition with a file size of 350GB, formatted as a Quick Time movie, in Apple ProRes 442 codec, portrait format. The file is supplied on a Hard Drive, and can be connected to devices that support Quick Time movies. The hard drive is formatted to MAC OS Extended (Journaled).

The video must be projected in portrait format at a size of 1110mm wide x 1175 high. One single projection is to be made from the video file at a time (NOT multiple simultaneous projections).

The projector must be HD resolution of 1920 x 1080 at a minimum. The required brightness of the projector would be location specific, but we recommend a minimum of 3,000 lumens.

A seven and a half hour film of the beautiful and mesmerising shadow of a 19th Century chandelier, captures the silhouette as the chandelier gently rotates and the candles burn from beginning to end. The fragile and hypnotic ripples of smoke, reference the passing of time, as well as the tension between presence and absence, light and shadow, material and immaterial.





Giampiero Romanò

Giampiero Romanò, born in 1973, is an art-designer from Milan, Italy. His background is not made by design school or arts academies, but rather among nails, hammers, gold leaves and paints in his workshop located in the beating heart of Porta Venezia quarter, where he dedicated himself for more than 20 years to the restoration of antiques and design pieces.

Thanks to such experience and extraordinary hand skills, he started a fruitful collaboration with Maurizio Cattelan and Pier Paolo Ferrari's Toiletpaper Magazine, adding his original and recognizable touch in the display of their famous graphics by producing art pieces exposed in worldwide galleries.

The appreciation shown for such artworks pushed Giampiero to create one of a kind pieces as an outcome of his vivid imagination, up to launching his own line of furniture and accessories, which name, Antichità 3000, well represents the concept the artist wants to express. If creativity is in fact the art of looking at old things with new eyes, Antichità 3000 line perfectly embodies this idea: Giampiero Romanò melts the heritage of antiques and the art of the past with a gaze to the future, to the newness, to the never seen before, in order to upset the common esthetical canons and replace them with something new and original. His irony and visionary, along with manufacturing skills of a yesteryear master craftsman, reflect in his artworks, where, among various creations, stand out spectacular one of a kind mirrors.

65

50 SPECIAL, 2019

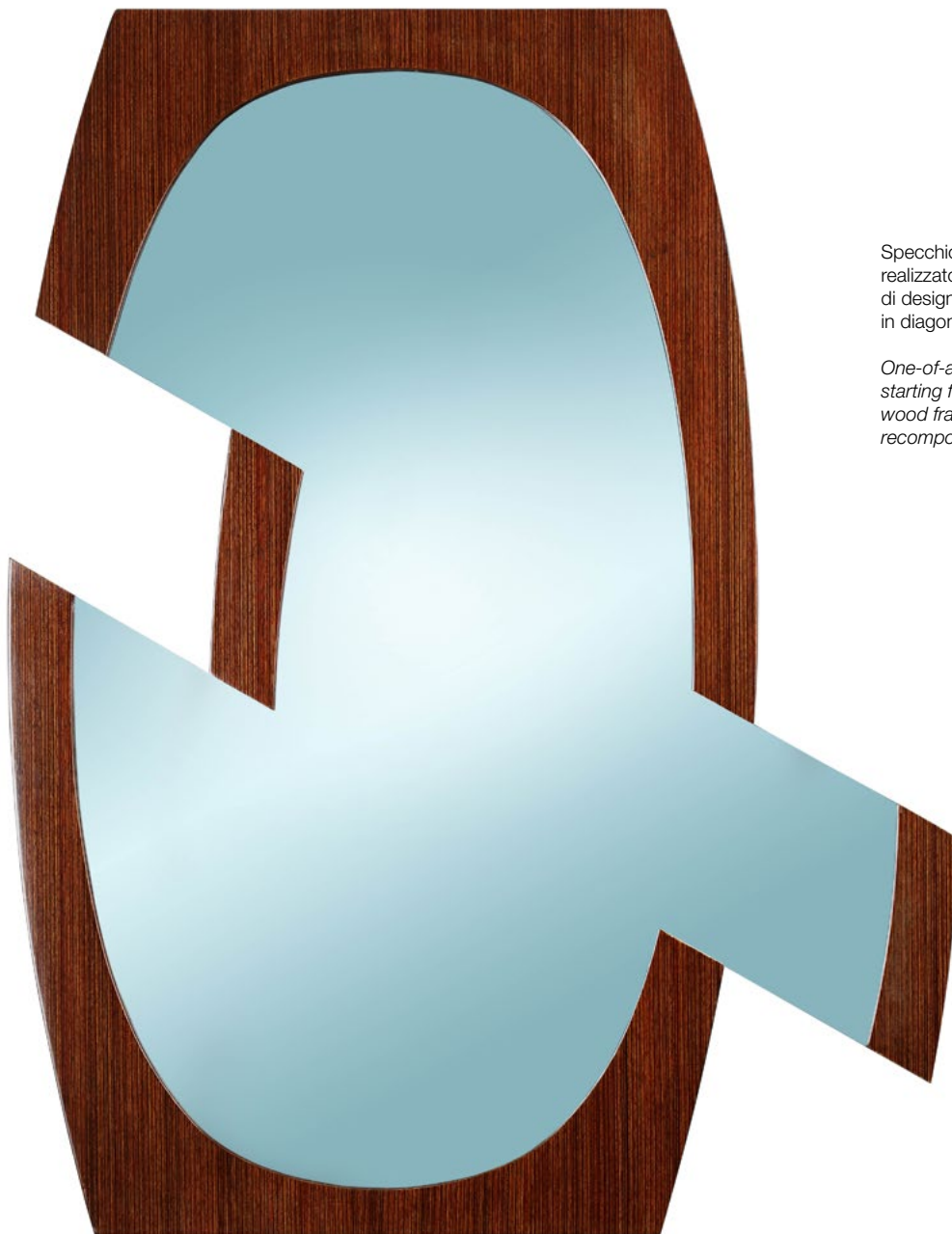
Legno, specchio

Wood, mirror
cm 70x4X100

One-of-a-kind wall mirror made starting from a mid-century design oval wood frame diagonally cut, slid and recomposed.

Lotto offerto da Romanò Giampiero con donazione al 50% spedito da Milano, Italia
Lot offered by Romanò Giampiero with a 50% donation, shipped from Milan, Italy

Euro 1.800 - 2.400



Specchio a muro unico nel suo genere, realizzato a partire da una cornice di legno di design di metà secolo scorso, tagliata in diagonale e ricomposta.

One-of-a-kind wall mirror made starting from a mid-century design oval wood frame diagonally cut, slid and recomposed.

50

DESIGN LOVES MILANO



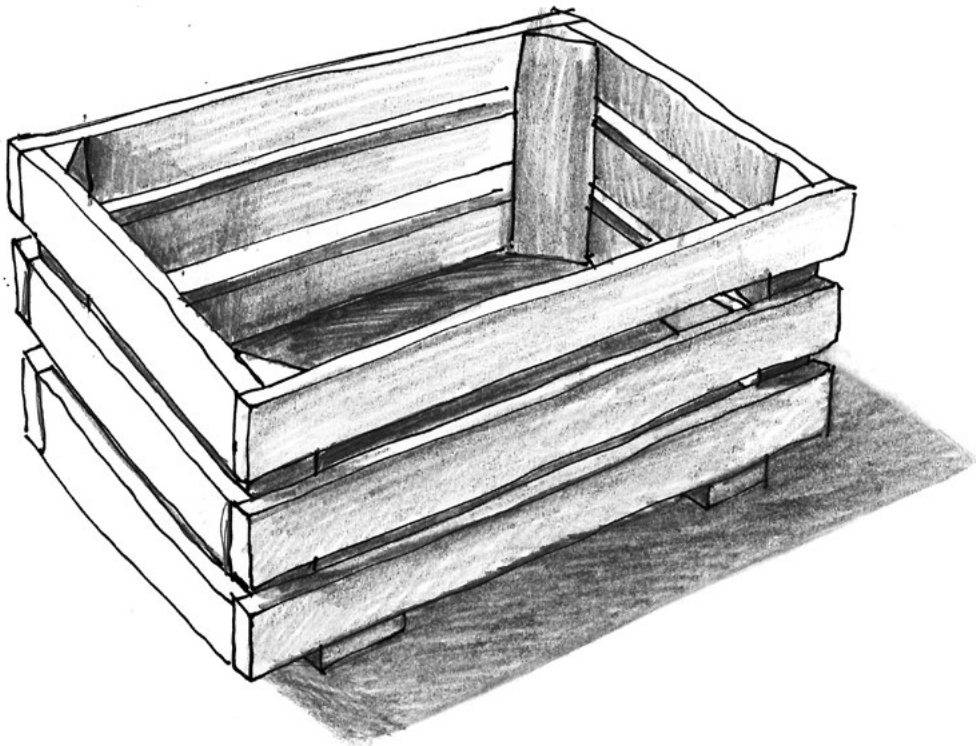
Philippe Nigro with CASATI Gallery

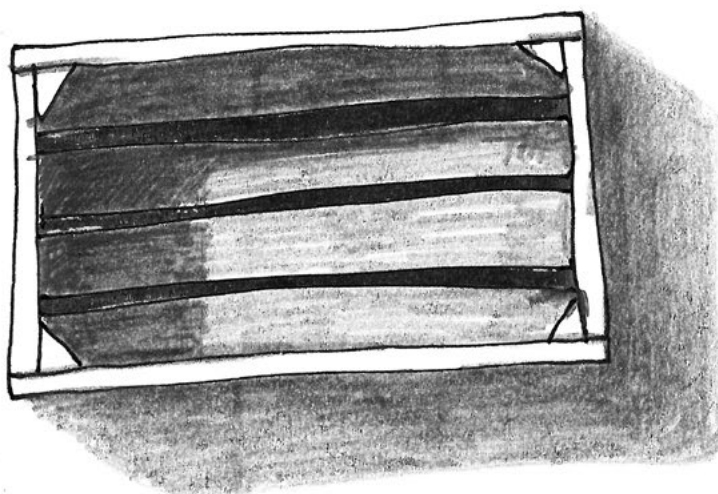
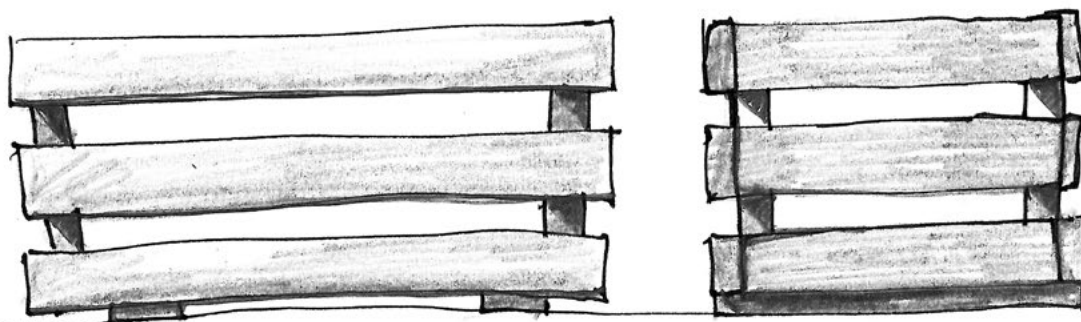
Philippe Nigro (born 1975, Nice, France) is a French product and furniture designer. He studied decorative arts at La Martinière in Lyon, France, and product and furniture design at École Boulle in Paris. In 2015, he created for Casati Gallery the Mèstissage collection of marble benches; some of them are made out of interlocking marble pieces, and others are marble benches with bronze legs. In 2017, after Philippe Nigro spent time in Japan, he created a series of vases made out of wood lacquered in Urushi, of which we have a few astonishing prototypes.

From 1999 until 2005, Philippe Nigro worked as an independent designer with the Michele De Lucchi's Produzione Privata studio in Milan, where he participated in numerous product, furniture, lighting, and interior designs and in exhibition designs for such companies as Olivetti, Poltrona Frau, and Artemis.

Since 2005, Philippe Nigro has been creating numerous independent furnishing designs, and in 2009, he also started to design for Ligne Roset, a French furniture manufacturer and retailer. With Ligne Roset, Philippe Nigro designed the Confluences sofas and armchairs for which he won the 2009 FNAC and Red Dot contests. In 2013, he designed a line of 13 furniture pieces for Hermes Maison, which he titled Les Nécessaires d'Hermès; among them are chairs, benches, stools, and screens. He also designed the Flax armchair and the Inséparables stools, the Saturnina line for Piba Marmi, the Unbalanced book case, and the Triangolazione tables for Skitsch.

In 2014 he was awarded the Designer of the Year prize by the French furniture fair Maison & Objet, and in 2018 he was selected by the French Mobilier National, under the French Ministry of Culture, to research and design an experimental piece. From his involvement with the Mobilier National, Nigro created the Rideau de Bois cabinet or Wood Curtain cabinet.





66

Market fruit Basket

Centrotavola in marmo della serie "Market Fruit Basket".
Serie limitata.
Casati Gallery, USA, 2015
cm 29x21x12

*Marble centerpiece. Limited edition "Market Fruit Basket".
Casati Gallery, USA, 2015
cm 29x21x12*

Lotto offerto da Elazarus LLC dba Casati Gallery con
donazione al 100% spedito da Chicago, USA
*Lot offered by Elazarus LLC dba Casati Gallery with a
100% donation, shipped from Chicago, USA*

Euro 1.000 - 1.500



Why Milano

"For why I chose to take part in this project - At a time like this I think we all feel like we want to be doing our bit to help. Milan has been very good to the design community and so I am happy to try and give something back!"

SEEDS Gallery: When I received the email by my dear friend Annalisa Rosso I decided to participate in the auction as it is a cause they touches us all and anything we can do to help is valuable.

Nathalie Assi



James Shaw with SEEDS Gallery

James Shaw is a designer and a maker exploring the material landscape in a hands on way. He is a graduate of the Royal College of Art's Design Products programme and now runs a studio in London working on projects that interrogate the material, systemic and formal approaches to the creation of objects. Frequently his work considers the resources around us challenging the notion of 'waste' to create new beautiful materials. Waste plastic has been a key theme of his work both through his ongoing Plastic Baroque project and notably in the exhibition Plastic Scene he co- curated with Laura Housely in 2018, which was named 'the standout show of LDF' by the New York Times. James has exhibited internationally including at The Design Museum, The V&A, Boijmans van Beuningen Museum and MOMA. Past awards include being nominated for the Design Museum Designs of the Year Award and winning the Arc Chair Design Award. His work is in the permanent collections of MoMA, The Montreal Museum of Art, The Museum of London and the Vitra Design Museum among others.

67

Plastic Baroque Table Lamp, 2019

Polietilene riciclato, componenti per l'illuminazione
Recycled Polyethylene, lighting components
cm 35x 14x 45 circa

Lotto offerto da SEEDS con donazione al 50% soggetto ad IVA, spedito da Londra, Gran Bretagna
Lot offered by SEEDS with a 50% donation, subject to VAT, shipped from London, Great Britain

Euro 700 - 1.000

James Shaw lavora la plastica riciclata post-consumo utilizzando attrezzi autocostruiti sin dal 2013. Il risultato, da egli chiamato "Plastic Baroque", ha una forma molto organica e materica, e fa spesso riferimento a opere d'arte sette e ottocentesche.

James Shaw has been working with post consumer plastics using self built tools since 2013. The output which he titles 'Plastic Baroque' takes a highly organic and textured form, often referencing seventeenth and eighteenth century artworks.



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DESIGN LOVES MILANO



**Maurizio Galante
& Tal Lancman with Opinion Ciatti**



Maurizio Galante e Tal Lancman lavorano insieme sin da 2003, anno in cui fondano Interware. Attraverso questo brand, da allora, il designer di Latina e il trend scouter di Tel Aviv raccontano la loro visione trasversale e la loro metodologia creativa, spaziando con disinvoltura tra vari ambiti del design dalla moda all'arredo, dal food all'architettura, passando per l'illuminazione, l'interior e la progettazione di esterni. La tradizione va rivisitata, arricchita di nuove concezioni, spunti e intuizioni. Questo processo si traduce in un concetto di design multi sfaccettato sempre in sottile equilibrio tra pragmatismo e follia. Maurizio Galante e Tal Lancman hanno presentato le loro opere e installazioni tra gli altri al MUDAM, il museo di Arte Moderna del Lussemburgo, alla Fondation Cartier per l'arte contemporanea a Parigi, al MOMA di New York e a Palazzo Pitti a Firenze. Una mostra retrospettiva ""Maurizio Galante & Tal Lancman, Transversal Design"" è stata presentata alla Triennale di Milano, al MUDAM, al Museo dell'Arte e dell'Industria di Saint Etienne e durante le Design Week di San Paolo e Pechino.

68

Lancman Waves Light, 2017

Lampada da tavolo in acciaio inox lucido con finiture in galvanica dorata 18k e 24k.

Table lamp in polished stainless steel with 18k and 24k golden galvanic finishes.

*Prod. Opinion Ciatti
cm 43x30x52; kg 8*

Lotto offerto da Opinion Ciatti srl con donazione al 50% soggetto ad IVA, spedito da Firenze, Italia
Lot offered by Opinion Ciatti srl with a 50% donation, subject to VAT, shipped from Florence, Italy

Euro 5.000 - 8.000

Originariamente creata per Ducasse sur Seine, il primo ristorante del pluripremiato chef francese ospitato a bordo di un bateau mouche completamente elettrico, Waves Light prende in prestito il linguaggio dell'acqua con le sue onde e i suoi riflessi. Pezzo unico.

Originally created for Ducasse sur Seine, the award-winning French chef's first restaurant, located aboard a fully electrical bateau mouche, Waves Light borrows from the language of water, with its waves and its reflections. One-of-a-kind.

50

%







Germans Ermičs with Galleria Rossana Orlandi

Germans Ermičs wields light, space, and color to catalyze a shift in how we perceive objects. For the past few years, he has crafted refined and ethereal pieces of glass furniture. Because of the utilitarian functions of glass, we rarely pay it any mind, as we encounter it daily. But in Ermičs's designs, glass becomes the stage for exquisite color treatments: It can be soft and frosted to blur the edges of form; ombré, to gently draw your eye across the surface; or mirrored, to reflect and manipulate the space you occupy.

DESIGN LOVES MILANO



Ombre Glass Chair, 2017

Sedia in vetro

Glass chair
cm 60x60x70

Lotto offerto da Galleria Rossana Orlandi con donazione al 50% soggetto ad IVA, spedito da Milano, Italia

Lot offered by Galleria Rossana Orlandi with a 50% donation, subject to VAT, shipped from Milan, Italy

Euro 6.500 - 9.000

Ombre Glass Chair (2017) è un tributo a Shiro Kuramata (1934 – 1991). La sua iconica Glass Chair (1976) è uno degli elementi d'arredo più influenti del ventesimo secolo. Con il suo concetto innovativo, profondamente fedele al materiale di cui è composta, la Glass Chair ha creato un precedente per il design del vetro, dove la semplicità, la trasparenza e l'apparente leggerezza del materiale sono messe in rilievo. La Glass Chair esemplifica questa fascinazione per l'immaterialità e la trasparenza. Utilizzando un nuovo prodotto industriale rivoluzionario, Photobond 100, che lega il vetro senza tracce, Kuramata è riuscito a unire sei fogli di vetro senza viti, supporti o rinforzi, eliminando ogni traccia di struttura. Essendo creata soltanto di piani di vetro trasparente, lo stato solido della sedia sembra venir meno. Quasi invisibili, questi piani, privi di supporto tangibile, fluttuano nell'aria.

Ombre Glass Chair (2017) is a tribute to Shiro Kuramata (1934 – 1991). His iconic Glass Chair

(1976) is one of the most influential furniture designs of the 20th century. A breakthrough concept, and one that is profoundly true to its material, Glass Chair set a precedent for the direction of design in glass, in which the simplicity, transparency, and seeming weightlessness of the material are emphasized. The Glass Chair exemplifies fascination with immateriality and transparency. Employing the revolutionary, new industrial product Photobond 100, which cleanly bonds glass, Kuramata was able to join six sheets of glass without screws, mounts or reinforcements thus eliminating all traces of structure. Formed solely from planes of clear glass, the chair's solid state seems to dissolve. Almost invisible, these planes, without tangible support, hang in the air.

50

%





ODD MATTER is a design studio driven by curiosity for all the strange and wonderful. Researching, probing, creating and exploring our world's past, present and future through its materials, processes and concept. The studio believes that by working with existing processes and notions, researching these from a different more naive perspective a different kind of products can be created. Unique and specific to the place they originate from.

Why Milano

"Here for the love"



Odd Matter

70

MASS, 2018

Ripiano in granulato di sughero e gesso
alfa-cristallino

*Shelf made of cork granulate and alpha
crystalline gypsum
cm 45x63x32*

Lotto offerto da Odd Matter con donazione
al 50% soggetto ad IVA, spedito da
Rotterdam, Olanda

*Lot offered by Odd Matter with a 50%
donation, subject to VAT, shipped from
Rotterdam, Netherlands*

Euro 600 - 1.000

50

%



Una serie di ripiani, tavoli e luci realizzati con texture simile alla pietra. Fatti a mano con una tecnica sviluppata da Odd Matter che esplora l'utilizzo del sughero e del gesso alfa-cristallino come materiale aggregato. La natura soffice e leggera del sughero è combinata alla rigidità e alla forza del gesso.

A series of rocklike textured shelves, tables and lights. Handmade with a technique developed by Odd Matter that explores the use of cork and alpha crystalline plaster as an aggregate material. Combining the soft and light nature of cork with the rigidity and strength of gypsum.

Lukas Wegwerth for Schloss Hollenegg for Design

German designer Lukas Wegwerth (1984) works and lives in Berlin. He works primarily with found, organic materials, and his designs explore notions of growth and transformation, of memory and time.

Why Milano

I believe in Milan and I believe in Design: they have the creative energy we need to make the most of this difficult situation.
Alice Stori Liechtenstein



Crystallization Vases, 2017

Vaso in ceramica e cristalli

Ceramic and crystals vase
cm 17x12x11

Lotto offerto da Schloss Hollenegg for Design con donazione al 100% spedito da Schwanberg, Austria
Lot offered by Schloss Hollenegg for Design con donazione al 100%, shipped from Schwanberg, Austria

Euro 400 - 600

The Crystallization Vases sono una serie di pezzi in ceramica dove ciascuna crepa intenzionale è rifissata con cristalli di realizzazione propria, celebrando il valore dell'imperfezione. Questo vaso viene da Schloss Hollenegg: caratteristico, consunto e antiquato, era stato messo da parte e archiviato. Wegwerth gli ha donato nuova vita.

The Crystallization Vases are a series of ceramic pieces where each deliberate crack is fastened back together with homegrown crystals, celebrating the value of a blemish. This vase came from Schloss Hollenegg: quaint, worn and old-fashioned, it had been discarded and stored away. Wegwerth has given it a new life.



100



72

Set of Steel Hooks, 2019

Acciaio, rivestimento in poliuretano strutturato

Steel, textured polyurethane coating

Prod. Philippe Malouin

Lotto offerto da Salón 94 LLC con donazione al 50% soggetto ad IVA
spedito da New York, USA

*Lot offered by Salón 94 LLC with a 50% donation, subject to VAT, shipped
from New York, USA*

Euro 2.400 - 3.600

*Set di ganci d'acciaio saldati a mano, rivestiti in diversi colori. Presentati
per la prima volta a Design Miami, Basilea, come parte di una serie
Industrial Office*

*Hand welded set of steel hooks coated in various colors. First presented
at Design Miami, Basel as a part of Industrial Office series*



50

%



**Philippe Malouin
with Salon 94 Design**

Pim Top

The work by Pim Top is probably more influenced by his studies at Erasmus University (Cultural Science, Philosophy, Art History) then by his brief stint at the art academy. Every image he makes comes from studies examining the way we perceive 2d images and the way we have, since the beginning of times, translated our reality to a flat surface and how this is used for communication. That is why his work could be referred to as a kind of hermeneutic realism and can be seen more as a formal study in image making and language in general. His work asks the viewer to be more mindful of the way he or she perceives his or her own reality in regard to aesthetic assumptions and the different types of value that can be attributed. Using techniques such as focus stacking and using a technical camera he creates images that are both incredibly sharp and of very high resolution. By making images in this fashion it is the human eye that can choose what is worth looking at within the frame and in the process of looking creating its own depth of field because of the size of the images. It also makes it possible to cut and paste details of images on top of each other to bath the subject in its true self. These labour intensive techniques used to show his subjects in minute detail further invite closer examination of these subjects. Not only what is depicted, but also the image as a whole, the composition in which the object is rendered and their textural appearance.

73

Working Fountain #04

Carta da lettere, legno, glassglass

Artpaper, wood, museumglass
cm 83,5x97

Lotto offerto da Studio Pim Top con donazione al 50% soggetto ad IVA, spedito da Rotterdam, Olanda
Lot offered by Studio Pim Top with a 50% donation, subject to VAT, shipped from Rotterdam, Netherlands

Euro 1.800 - 2.400

Uno studio di rubinetto visto come fontana, che combina la ricerca intorno a Marcel Duchamp e il ruolo della fontana nella storia dell'arte

Study of faucets as fountains, a combination of research concerning Marcel Duchamp and the role of the fountain in art history

50

%





DESIGN LOVES MILANO



Studio Wieki Somers

Blossoms, black (open/nr.02/50), 2005

Ceramica (e tubi di vetro (in fori) con modello "aperto")

Ceramic (and the glass tubes (in holes) with 'open' model)
cm 27x17x53

Lotto offerto da Studio Wieki Somers con donazione al 50%, spedito da Rotterdam, Olanda

Lot offered by Studio Wieki Somers with a 50% donation, shipped from Rotterdam, Netherlands

Euro 700 - 1.000

Un vaso che porta già con sé un pezzo di natura, sotto forma di rami astratti e foglie. Dove sembrano spuntare i boccioli di ceramica, appariranno i fiori veri.

A vase that comes with its own piece of nature, abstract branches equipped with their own foliage. Where the ceramic flower buds are opening, living flowers appear.

Materials: ceramic and 3 glass tubes (in holes)

Dimensions: H 530, W 270, D 170 mm

Colours: 3 different versions; 1. black with pearl/metallic white decal, 2. light green with green weed decal (sold out), 3. white with silver grey weed decal

Collections: Museum Boijmans Van Beuningen, Rotterdam, Fonds National d'Art Contemporain, France Limited edition: 50 or 100 pieces, with or without holes

Available at: Studio Wieki Somers



Studio Wieki Somers was established in 2003 by Wieki Somers and Dylan van den Berg, who both studied at Design Academy Eindhoven in the late 1990s. The studio focusses on providing an enlightened reading of the everyday environment. The studio's oeuvre distinguishes itself by a sensitivity to materials, technological ingenuity and fantasy. The studio works for a great variety of international clients, such as, Alexander McQueen, Arita, Hermès, Kvadrat and Galerie Kreo in Paris. It has received numerous awards and its works are part of major museum collections, including the Museum of Modern Art in New York, the Centre Pompidou in Paris, Museum Boijmans Van Beuningen in Rotterdam and the Victoria and Albert Museum in London.



DESIGN LOVES MILANO



Guglielmo Poletti with Desalto

Guglielmo Poletti (b. 1987) is an Italian designer. He founded his practice in 2016, after graduating from the Design Academy Eindhoven, where he earned an MA in Contextual Design. Currently based in Milan, his studio covers a variety of projects that range from custom pieces and limited edition series, to collaborations with the industry. From the very beginning Poletti has developed a truly consistent language, built around solid criteria. Deeply rooted in a hands-on investigation, his research explores the limits of materials in relation to their use, challenging our perception by the extreme purity and apparent simplicity, his elementary constructions stand as metaphors of solved complexity, referencing minimalist sensibilities through their architectural qualities. The prototype of his *Equilibrio*, Stool has been acquired by the Design museum Gent for their permanent collection. In 2018 Poletti was selected among the six young designers winners of the Italian Rising Talent Awards at MAISON&OBJET in Paris. At the same time he was shortlisted for the Officine Panerai Next Generation Designer of the year, part of the 2018 edition of the Wallpaper* Design Awards. In 2019 he has been nominated Young Talent of the year by Elle Decor Italia, which shortlisted him for the EDIDA - Elle Deco International Design Awards.

75

Void Wall Console / Prototype, 2019

Console in foglio di calamina d'acciaio nero rifinito con rivestimento in vernice trasparente opaca

Black steel calamine sheet finished with matte clear varnish coating
 Prod. Desalto S.p.A.
 cm 170x35x80

Lotto offerto da Guglielmo Poletti con donazione al 100% spedito da Milano, Italia
Lot offered by Guglielmo Poletti with a 100% donation, shipped from Milan, Italy

Euro 2.300 - 2.500

La serie Void è caratterizzata da profili lineari che definiscono un solido che è stato parzialmente destrutturato e intagliato. Questo sottile gesto di sostruzione risulta in un impatto molto forte, grazie alla curva della base che definisce uno spazio che altera la percezione visiva degli oggetti.

The Void series is characterised by the lineal profiles defining a solid that has been partially deconstructed and carved out. This subtle gesture of subtraction results in a very strong impact, thanks to the curvature of the base defining a space which alters the visual perception of the objects.



100

Why Milano

Ancora oggi, l'industria del design italiano è fondata sull'imprescindibile sinergia tra azienda e progettista – un connubio che si valorizza quando entrambi sono accomunati da un obiettivo definito.

Milano, cuore pulsante di questo sistema, si trova in un momento di emergenza collettiva nel periodo dell'anno in cui la propria identità è storicamente associata al design per via del Salone del Mobile. Partecipare assieme a Desalto a DESIGN LOVES MILANO è per me un'opportunità dal forte valore simbolico, che mi permette di mantenere tangibile il nostro obiettivo condiviso, ricontestualizzandolo per dare un contributo a sostegno della mia città e della sua comunità.





Zaven is a Venice-based design studio founded in 2006 by Enrica Cavarzan and Marco Zavagno. They operate at the crossroads of product design, graphic design, interior design and art direction. For Zaven, design is an analytical process: each project is driven by extensive research taking form in the final product. Whether it is an object of everyday use or a visual communication project, Zaven always aims for formal clarity with a meaningful vision spanning two and three dimensions. The studio has initiated numerous collaborations with creatives from different contexts and holds classes and workshops in various universities, academies and design schools across the world.

DESIGN LOVES MILANO



Zaven

100



76

Practice Practice Practice-Model #1, 2017

Ceramica

Ceramic
cm 24x34x6

Lotto offerto da Zaven snc di Enrica Cavarzan e Marco Zavagno con donazione al 100%
spedito da Venezia, Italia

Lot offered by Zaven snc di Erica Cavarzan e Marco Zavagno with a 100% donation, shipped
from Venice, Italy

Euro 250 - 350

Edizione numerata con certificato di autenticità, Edizione 4 di 10, colore arancio RAL 2004,
presentato a Londra nel 2017.

*Numbered edition, with authenticity certificate, Edition #4 of 10, color orange RAL 2004, mace
Presented in London in 2017.*

Muller Van Severen

Muller Van Severen was founded in the early Spring of 2011. With both Fien Muller and Hannes Van Severen being artists, it's natural that the collection sits somewhere between design and art. The couple has been on an inspired quest for sculpturally interesting furniture objects, always including the space around it, and characterized by a careful research into their shared passion for art, architecture and materials. At the same time Muller Van Severen's designs appear to be created almost intuitively and with total effortlessness. It looks as if the designers draw with crayons in space.

After winning countless awards and collaborating with prestigious museums (such as Vitra Museum, Centre Pompidou and Musée d'Art Decorative Paris) and galleries (Galerie Kreo, Side Gallery, Valerie Traan Gallery) worldwide, Muller Van Severen is considered to be one of the most image-defining European design teams of today. Their creations are globally identified in both private homes and public spaces. All of Muller Van Severens own production pieces are handmade by small-scale fabricators and skilled artisans, with an honesty to the rawness and irregularity of the chosen material.

77

ALLTUBES, 2020

Armadio basso in alluminio

*Aluminium cabinet low
cm 147x42x115*

Lotto offerto da Muller Van Severen con donazione del 50% soggetto ad IVA, proveniente da Evergem, Belgio

Lot offered by Muller Van Severen with a 50% donation, subject to VAT, shipped from Evergem, Belgium

Euro 3.000 - 5.000

ALLTUBES cabinet low fa parte dell'ultima serie di Muller Van Severen, ALLTUBES, una nuova serie di oggetti creati dal susseguirsi di tubi di alluminio. La serie comprende diversi armadi, una panca e una sedia e costituisce una famiglia con geni in comune ma caratteri molto diversi.

ALLTUBES cabinet low is part of Muller Van Severens latest series ALLTUBES, a new series of objects consisting of the repetition of round aluminium tubes. The series includes several cabinets, a bench and a chair and forms a family with the same genes but different characters.

50

%





DESIGN LOVES MILANO





Why Milano

First of all Milano is the Place where we started showing our work. First it was at the satellite and Lambrate at the same time, then Rossana Orlandi and Cappellini Space, (3 or 4 years in a row maybe). Can you imagine all the people we met there!!! ? They are still very good friends like Floris Wubben, Rutger De Regt, Giorgio Bonnaguro, Marco Tabasso, Tati Uzlova (sorry if I miss someone) also we met important persona like Giulio Cappellini that gives us a space to show during Salone. Also we met incredible journalist like Wava Carpenters, Anna Carnick, Siegrid Demyttenaere, Domitilla Dardi and of course Annalisa, who are supporting us during these years... and we will no talk about the amazing memories there (Bar Basso for example) hahahahah

So as you can see we owe a lot to this city

So is there a way to say no, basically is little way to say thank you to this amazing city



gt2P with Friedman Benda gallery

gt2P is a studio involved in projects of architecture, art and design, established in Santiago, Chile. The studio is in a continuous process of research and experimentation in digital crafting, promoting new encounters between the technologies for projecting and the richness of the local expressed in traditional materials and techniques.

Their methodology has two dimensions. First, they seek to systematize knowledge and observation, whether of natural, artificial, geometric or spatial, phenomena, through generative algorithms. Here parametric design is a tool to guide the planning of projects that they carry out, enabling the integration of its stages of design, development and production. On the other hand, they have discovered an artistic dimension that connect them with their cultural heritage, through the incorporation of traditional experience and knowledge that feed and qualify the generative algorithms or DNA that they create. Exposing the unexpectedness of manual processes and local materials is a way to value what they are in what they do.

gt2P's work is held in permanent collections worldwide such as The Metropolitan Museum of Art (The Met) in New York, the London Design Museum, the Denver Art Museum in Colorado and the National Gallery of Victoria in Melbourne. The collective is represented by the New York gallery based Friedman Benda.

78

Remolten N3: 3d printed Volcanic Rock Dysgraphia Vase, 2020

Roccia vulcanica stampata in 3D dal vulcano Llaima (Cile)

Design e produzione: gt2P

Distribuzione: Friedman Benda Gallery

3d printed Volcanic Rock from Llaima Volcano (Chile)

Design and Production: gt2P

Distribution: Friedman Benda Gallery

cm 21x41,5

Lotto offerto da gt2P and Friedman Benda gallery con donazione al 100% spedito da Las Condes, Cile

Lot offered by gt2P and Friedman Benda gallery with a 100% donation, shipped from Las Condes, Chile

Euro 2.000 - 3.000

Questo prototipo fa parte del nostro progetto di ricerca basato sulla creazione di un procedimento di stampa 3D di roccia vulcanica. Nello specifico, l'espressione di questo pezzo articola variabili come la variazione dei percorsi di stampa (da un cerchio semplice a uno irregolare), l'estrusione del materiale vulcanico, la gravità, le curve delle temperature di fusione, i colori, e altre. L'oggetto risultante è un pezzo che sarebbe impossibile realizzare in pietra coi metodi tradizionali (quali scultura o incisione). Questa ricerca persegue l'amplificazione dell'espressione del procedimento di design e produzione, invitandoci a riflettere sulla stampa 3D (processo di fabbricazione aggiuntiva) come un qualsiasi altro strumento di produzione con la propria espressione materiale.

The prototype belongs to our ongoing research project which is based on the creation of a volcanic rock 3d printing process. Particularly the expression of this piece articulates variables like the printing paths variation (from a circle to a noisy circle), the volcanic material extrusion, the gravity, the melting temperature curves, the color among others. The resultant object is an impossible piece made in stone by the traditional ways (sculpting or carving for example). This research pursues the amplification of the design and production process expression inviting us to reflect about the 3d printing (additive manufacturing process) as any other production tool that it has their own material expression.

100



DESIGN LOVES MILANO



**Floris Wubben
with The Future Perfect**

Founded in Amsterdam in 2009, Studio Floris Wubben is an innovative design studio known for exceptional works in ceramic that push the boundaries of form and function.

A unique ability to pivot between creating sculptural one-of-a-kind pieces and studio made products coveted by design fans, Wubben possesses a chameleonic appeal. An interest in process has led to numerous critically acclaimed collections, including the Pressed Vases - a range of vessels created with a "pressing-machine," a process which puts an entirely new spin on craftsmanship.

Studio Floris Wubben is located in Amsterdam, a city increasingly recognized for its cutting edge design scene. The studio's designs are unique and each offer a new exploration of material and style. Wubben's collections appear in museums including the Design Museum Holon, Israel, The Museum of Art and Design, New York, Gewerbe, Winterthur, Mint Museum and the Museum of Arts and Design, Singapore ect.

79

Elegant Vase, 2020

Vaso in ceramica

Ceramic vase
Prod. Floris Wubben
cm 30x40

Lotto offerto da The Future Perfect con donazione al 100% soggetto ad IVA, spedito da New York, USA

Lot offered by The Future Perfect with a 100% donation, subject to VAT, shipped from New York, USA

Euro 1.500 - 3.000

Questo vaso in ceramica è realizzato con la nostra particolare macchina pressatrice e rifinito con una smaltatura unica. Con il metodo Pressed Project, gli uomini e le macchine lavorano insieme in armonia per creare oggetti. Grazie a questa forma peculiare di artigianato, ogni oggetto si può vedere come una combinazione di produzione meccanica e artefatto realizzato a mano.

This ceramic vase is created with our unique pressing machine, combined with a one of a kind glaze.

With the Pressed project method, humans and machines are working together harmoniously, in order to create objects. Due to this distinctive craftsmanship, each unique object can be seen as a combination of mechanical production and handmade artefacts.



DESIGN LOVES MILANO





DESIGN LOVES MILANO



Taras Zheltyshev with Mirra Gallery

The future artist/designer was born in the Siberian city of Tomsk in 1991 in a family of doctors and architects. It couldn't but influence the choice of a future profession. In 2010, he entered the pediatric faculty of the Siberian Medical University. Taras had two passions at the university – biophysics and cartoon animation. So he had a part-time job in a laboratory and also in an architectural bureau, creating interior items and art objects.

In 2013, Taras took part in and eventually won the Moleskine art competition, where he presented his illustrations. After that, art and passion for design began to conquer his soul, giving him an opportunity to constantly experiment and invent something new. In 2014, while taking part in the international design competition A' Design Award, he discovered new areas in the design which inspired him and in the same year, he showed projects in light fittings at Beijing Design Week 2014. His works were organic and functional. He was able to create natural images with a functionality. From this moment design, artistic activity and biophysics began to merge into a single unity in his mind. Taras created a multidisciplinary workshop where he studied many technologies and techniques for processing materials. Over time, his projects blurred the boundary between visible reality and the hidden natural processes of organisms which he studied at a medical university. That led to prevalence of histological ornaments, molecular images and the living organisms' colors and shapes in his works. Between 2014 and 2018, Taras won several design awards such as the A' Design Award, International Design Award, Skol Design Award and his works were featured at ISaloni in Milan and SaloneSatellite in Moscow. Taras experimented with the visual functionality of an object that is to change a person's attitude to certain things. In 2019, he presented his works at the Collectible Fair in Brussels in the Young Designer category. After that he began to collaborate with two famous Moscow galleries of collectible design. At the same time, he starts cooperation with large factories for which he designed unique art collections of interior items. Again, in 2019, his works were shown in two galleries: Cosmospin, the international exhibition of contemporary art in Moscow, and the collectible design exhibition Russian Antique & Art Fair. Since 2019, there have been numerous publications in magazines (including Vogue, Elle Decoration, Ad, Interior + Design, Interiors The Best, In / Ex, Forbes, Design Mate, The Rouge, Tatler) about an author who uses biological and natural knowledge with a personalization approach in art design projects. Limited 20 pieces

80

Lymphochair, 2018

La sedia è composta da un materiale bianco intenso con sfumature rosate di rivestimento in feltro, aste in metallo argentato o bianco e cinturini blu o marroni.

The chair consists of a deep white with pinkish hues of felt cover, silver or white metal rods and blue or brown straps.
cm 60x90

Lotto offerto da Taras Zheltyshev Design con donazione al 50%, spedito da Mosca, Russia
Lot offered by Taras Zheltyshev Design with a 50% donation, shipped from Moscow, Russia

Euro 2.000 - 3.000

Ho cercato di catturare l'esistenza di un oggetto e, al contempo, la sua assenza. Questo progetto unico nel suo genere fa parte della collezione "microworld" ed è l'immagine di una cellula biologica con applicazione interna trasparente, la stessa forma sferica della seduta che, come una palla ortopedica, è alquanto ergonomica per uso umano. In generale, ha molte qualità positive, a partire dall'estetica e fino all'usabilità. Lo schienale si può facilmente rimuovere, lasciando la seduta sferica sui piedini. Morbida imbottitura in poliuretano espanso. Il rivestimento è in lana, che non richiede eccessive pulizie e mantiene perfettamente il calore nelle giornate fredde, mentre lo respinge nelle giornate calde.

I've tried to capture the existence of an object and, at the same time, its absence. This unique project is part of the "microworld" collection. And it is an image of a biological cell with a clear interior application, the same spherical shape of the seat, as well as orthopedic balls is very ergonomic for human use (the seat). In general, there are a lot of positive qualities. Starting from the main aesthetic and ending with usability. The back of a chair can be removed and the spherical seat on legs remains. A soft filling as made of polyurethane foam. The upholstery is made of wool, which does not require unnecessary cleaning and perfectly keeps the heat in a cold atmosphere, and gives it up on hot days.

50







DESIGN LOVES MILANO





Ronald Sasson with Galleria Paola Colombari

Designer and artist, has the economy of details your goal and inspiration, working with limited edition pieces, with art design appeal and also with industrial design with production of furniture but in both areas of activity keeps the same look aesthetic.

81

SOTO, 2019

Poltrona in acciaio al carbonio con finitura in ottone

*Partner commerciale in Italia: Galleria Paola Colombari
cm 60x86x62*

Lotto offerto da Neia Paz con donazione al 50%
spedito da Milano, Italia

*Lot offered by Neia Paz with a 50% donation, shipped
from Milan, Italy*

Euro 1.800 - 2.400

Armchair inspired by the kinetic art of the Venezuelan artist, Jesus Rafael Soto, the sensation of movement is observed through several points of view on the project.

Poltrona ispirata all'arte cinetica dell'artista venezuelano Jesus Rafael Soto. La sensazione del movimento si osserva attraverso i diversi punti di vista del progetto.

50

100%



Rio Grande



Established in 2013 by Lorenzo Cianchi, Natascia Fenoglio and Francesco Valtolina, Rio Grande is Milan-based multidisciplinary collective and the confluence of distinct sensitivities and backgrounds. Rio Grande is a creative platform in which craftsmanship and imagination, trial and error, materials and experimentation, all are used to create limited-edition objects characterized by uncommon combinations of shapes, textures, and surfaces.

Rio Grande is open to collaboration, exchange, and growth. Lorenzo Cianchi after graduation in Fine Arts specialized in 2009 at Tokyo Zokei University. He took part with some collectives of performative and visual art. He was assistant for several artists and galleries.

Natascia Fenoglio after academic and design studies founds the Ciboh collective in 2003. Since 2010, after the collective Ciboh has disbanded, she works individually with a mode increasingly closer to the installation and performance food.

Francesco Valtolina is co-founder with Kevin Pedron of Dallas, a Creative Direction and Graphic Design studio based in Milan.

Art director of Mousse Magazine and Publishing since 2008. Lecturer of Graphic Design for Contemporary Art at NABA Milan, and Editorial Design at ISIA, Urbino.

82

Ceramic, 2017

cm 25x20

Lotto offerto da Rio Grande con una donazione al 100% spedita da Milano, Italia

Lot offered by Rio Grande with a 100% donation shipped from Milan, Italy

Euro 500 - 600

Cousteau nei suoi diari scrive: "...le sigarette fumate sott'acqua, per la maggiore pressione, bruciano due volte più veloci". Il sogno di Jacques Cousteau di una vita subacquea è alla base di questo nuovo progetto: una serie di pezzi unici in ceramica smaltata che rappresentano un nuovo capitolo del progetto Silent World. I piatti sovrapposti alle sigarette in un equilibrio apparentemente precario richiamano uno spettacolo circense. Sono stati realizzati per "Breakfast Pavillion", un progetto curato da Luca Lo Pinto durante la 55esima Biennale di Venezia alla A+A Gallery di Venezia.

Cousteau writes down in his diaries: "... cigarettes smoked underwater, because of the greater pressure, burn twice rapidly". The Jacques Cousteau's dream of a life underseas is at the base of this new project: a series of fruit stands, unique pieces in enamelled ceramic, are a new chapter of the project Silent World. The dishes surmounted between the cigarettes in an apparently pre-carious equilibrium recall a circense show. They were made for the "Breakfast Pavillion", a project curated by Luca Lo Pinto during the 55th Venice Biennale at the A+A Gallery in Venice.



Alvino / Alessandro Maffioletti

83

Poster, 2020

Stampa digitale a colori.
Creato in occasione dell'asta
DesignLovesMilano.
Pezzo unico.
Firmato.

*Color digital print.
Created for the DesignLovesMilano charity
auction.
Single piece. Signed.
cm 35x50*

Lotto offerto da Alessandro Maffioletti con
donazione del 100% proveniente da Milano,
Italia

*Lot offered by Alessandro Maffioletti with a
100% donation, shipped from Milan, Italy*

€ 1.000 - 1.500

Un omaggio personale e intimo alla città
di Milano: design iconico ed elementi
architettonici sono incollati insieme a creare una
composizione surreale.
*A personal and intimate homage to the city
of Milan: iconic design and architecture
elements are glued together creating a surreal
composition*



*Alessandro Maffioletti aka alvino, 1980, is an freelance art
director and collage artist based in Milan. He has worked
in Italy and Germany for several agencies and design
firms having a wide ranging experience in design and art
direction for editorial, visual identity, environmental graphics
and web design.*

His list of clients includes Moleskine, Heineken, Nike,
Campari, Rivista Undici, La Repubblica, Conde Nast, Il sole
24 Ore and many more.



CAMBI



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LOTTI 82-137

CURATED BY CAMBI AUCTIONEERS

84

Roberto Giulio Rida

Hubble Quadre, 2019

Coppia di lampade da tavolo in legno, ottone e vetro di Murano

Pair of table lamps in wood, brass and Murano glass
cm 25x10x25; con paralume 35x20x68

Lotto offerto da Roberto Giulio Rida con donazione al 50% soggetto ad IVA,
spedito da Milano, Italia

Lotto offered by Roberto Giulio Rida with a 50% donation, subject to VAT,
shipped from Milan, Italy

Euro 7.000 - 10.000

Corpo in legno ricoperto da lastre di ottone infornato fissato a mano da piccoli chiodi di ottone e decorato da vetri sfaccettati di Murano come diamanti. Cappello in tessuto. Pulsante sulla base. Queste lampade fanno parte della collezione "HUBBLE".

Wooden body covered by fired brass sheets hand-fixed by small brass nails and decorated by faceted Murano glass like diamonds. Fabric silkshades. Button logo on the base. These lamps are from "HUBBLE" collection.



Roberto Giulio Rida, born in Chignolo Po (PV) in 1943.

The fundalemtal elements of Roberto Giulio Rida's works are all visible and tangible, construction quality and attention to detail, accurate proportions and use of vintage materials handmade in Italy.

Crystal, Murano's glass, Wood, Metal

These are the materials on which the Italian design of the fisrt half of the 20th century was built. These are the materials that ROberto Giulio Rida loves, knows and uses to express his imagination by designing unique handmade products.

Furniture, lamps, mirrors, boxes.

His work is concrete, not conceptual.

It does not rely on serial reporoducibility and does not seek innovation at all costs. Rida's work brings the lessons of the great masters of the past int our pesent in a personal and undemocratic way... creats protagonists of furniture, not supporting actors.



85

Juliano Guidi

FLOR, 2018

Tavolino in legno di noce brasiliano e ferro
Partner commerciale in Italia: Galleria Paola Colombari

Side table in Brazilian wood walnut and iron
Comercial Partner in Italy: Galleria Paola Colombari

cm 130x46

Lotto offerto con donazione al 50% spedito dall'Italia.

Redeem the dead material and turn it into art and unique pieces works. This was what inspired the designer Juliano Guidi. With a professional career focused on reforestation and environmental preservation issues and values that include the concept of sustainability, Juliano Guidi feel very proud to transform raw materials into beautiful creations, true works of art. For the are used mainly wood waste from Imbuia generated for over 30 years, considered a hardwood high durability. each residue form refers to a piece wiht sole and exclusive form.

Inspired by Sakura Cherry Blossom where nature shows its power, reborn from ashes. Natural and organic design on its fancy beauty.

Euro 2.000 - 3.000





86

Massimo Giacon

Love Carrot, 2009

Love Carrot glazed ceramic sculpture from The Pop Will Eat Himself collection. Limited edition of 50 copies.
Superego, 2009
cm 58

Sculptura Love Carrot in ceramica smaltata della collezione The Pop Will Eat Himself. Tiratura limitata a 50 esemplari.
Superego, 2009
cm 58
Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 800 - 1.200

100





87

Alessandro Mendini

Vaso mod. C in ceramica smaltata della collezione ABC.
Edizione limitata di 29 esemplari.
Superego, Italia, 2007
cm 45

Vase mod. C in glazed ceramic from the ABC collection.
Limited edition of 29.
Superego, Italy, 2007
cm 45
Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 800 - 1.200

100



50

%



88

Andrea Branzi

Vaso in perspex con inclusioni colorate creato per la collezione Fuzzy.
Edizione limitata Nilufar di sette esemplari e due P.A.
Prod. Metea, Italia, 2011
cm 10x25x42

Perspex vase with colored inclusions created for the Fuzzy collection.
Nilufar limited edition of seven copies and two P.A.
Metea, Italy, 2011
cm 10x25x42

Lotto offerto con donazione al 50% soggetto ad IVA, spedito dall'Italia.

Euro 2.000 - 3.000



100



89

Andrea Branzi

Prototipo di scultura in ceramica della Collezione Bosco.
Firmata sotto la base: prototipo Branzi Superego.
Prod. Superego, Italia, 2011
cm 20x30x41

Prototype of ceramic sculpture from the Bosco Collection.
Signed under the base: prototipo Branzi Superego.
Superego, Italy, 2011
cm 20x30x41
Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 800 - 1.200



100



90

Giorgio Vigna

SASSI, collezione Deucalion, 2011

Vetro di Murano colore alessandrite, rame

Murano glass color alexandrite, copper

Sassi fa parte di Deucalion: una collezione di pezzi unici in vetro di Murano e metallo.

L'acqua della laguna veneziana si veste di rame e di argento, si condensa in sassi cangianti. Questi sassi di vetro imprigionati nel metallo si fanno pendenti e collane, ondeggiano sugli abiti, accendono di luce il gioco del corpo e dei suoi movimenti.

Sassi is part of Deucalion: a collection of unique pieces in Murano glass and metal.

The water of the Venetian lagoon dresses in copper and silver, condenses in iridescent stones. These glass stones imprisoned in metal become pendants and necklaces, sway on clothes, light up the play of the body and its movements.

Giorgio Vigna nasce a Verona nel 1955 e si forma artisticamente tra la città natale, Venezia, Roma e Milano. È un artista che, al limite tra realtà e immaginazione, crea forme naturali capaci di manifestare aspetti primari e primordiali. Avventure di terra e di acqua, di fuoco e di vento in cui si combinano naturale e artificiale, povero e prezioso. Vigna si muove sul confine tra il mondo reale e quello immaginario, tra ciò che è e ciò che appare. Le sue opere, dalle sculture ai gioielli, dai lavori su carta alle installazioni, rispecchiano l'ampiezza e profondità della sua costante ricerca. Utilizza varie materie tra le quali il vetro, i metalli e la carta, trattate in modo sempre nuovo e sorprendente. Vigna le esplora e cerca di svelarne possibilità nascoste.

Le forme sono primarie, espressione degli elementi con cui lavora. Forti e naturali, universali e senza tempo, ricche di valenze simboliche.

Nel 2013 il Museo di Castelvecchio a Verona ha ospitato la mostra personale Stati Naturali, per la quale Giorgio Vigna ha creato per la fontana di Carlo Scarpa l'installazione permanente in vetro Acquaria.

Nel 2017 per le Gallerie dell'Accademia a Venezia ha creato l'opera Fuochi di Rugiada, realizzata dalla Vetreria VENINI.

Lot offered with a 100% donation, shipped from Italy
Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 1.600 - 2.400

50

91

Venini, Murano 1989 ca

Vaso Novecentotrentasei in vetro soffiato con decoro di spirale rosa lavorata alla mola
altezza cm 31,5
firma a punta Venini 89

A Novecentotrentasei vase in blown glass. Signed.
H 31.5cm.

A Novecentotrentasei vase in blown glass. H 31.5cm.

Lot offered with a 50% donation, shipped from Italy
Lotto offerto con donazione al 50% spedito dall'Italia

Euro 1.600 - 2.000



Rodolfo Dordoni (1954) Venini, Murano 2000 ca

Due vasi a balaustro Re e Regina in vetro soffiato
con decoro sul collo in foglia d'argento e superficie
satinata

altezze cm 50 e cm 38

etichetta e firma Venini 2000

Two baluster vases King and Queen in blown glass. H
50cm and 38cm..

*Two baluster vases King and Queen in blown glass. H
50cm and 38cm.*

Lot offered with a 50% donation, shipped from Italy
Lotto offerto con donazione al 50% spedito dall'Italia

Euro 600 - 1.000



Carlo Scarpa (1906-1978) MVM Cappellin, Murano 1930 ca

Vaso in vetro soffiato verde su piede troncoconico con decoro di foglia oro e
piattino in vetro soffiato verde

coppa: altezza cm 15,5, diametro cm 6

piatto: diametro cm 14,5

firme all'acido

A green blown glass vase. H 15.5cm, diam 6cm.

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C. Scarpa, MVM Cappellin, Murano 1930 ca

A green blown glass vase. H 15.5cm, diam 6cm.

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Lot offered with a 50% donation, shipped from Italy

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.200 - 1.800



Fulvio Bianconi (1915-1996)

Murano 1980 ca

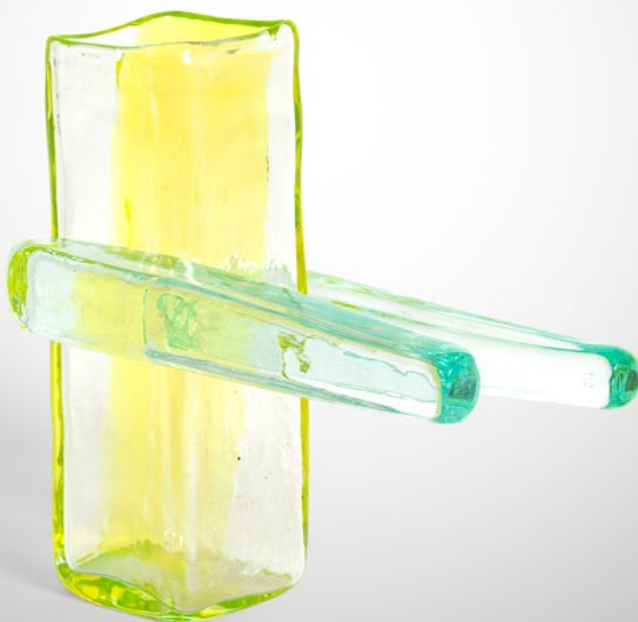
Vaso in vetro trasparente a parallelepipedo con decoro policromo con applicazioni a sostegno in forma di ala.
Data incisa 1977
cm 20x12, altezza cm 18

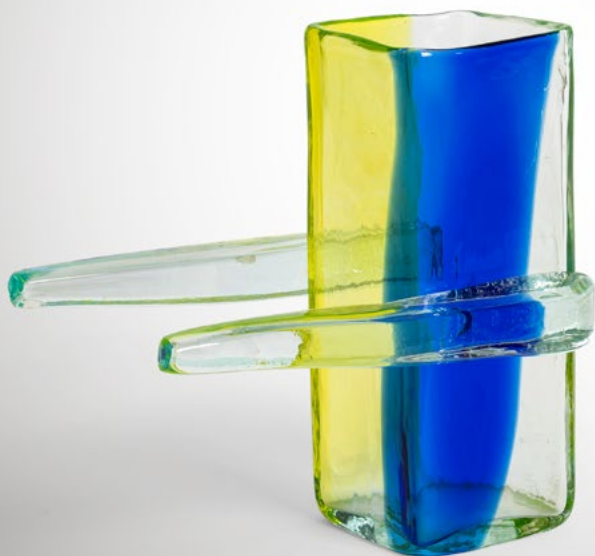
A rectangular vase in blown glass with colored bands and wing shape handles.
Engraved date 1977
cm 20x12, height cm 18
Lotto spedito da Milano, Italia

*A rectangular vase in blown glass with colored bands and wing shape handles.
Engraved date 1977
cm 20x12, height cm 18*

Lot offered with a 50% donation, shipped from Italy
Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.200 - 1.500





95

Fulvio Bianconi (1915-1996) **Murano 1980 ca**

Vaso in vetro a parallelepipedo con decoro a fasce policrome con applicazioni a sostegno in forma di ala.
Firmato a punta Fulvio Bianconi 1977
cm 25x17, altezza cm 25,5

A rectangular vase in blown glass with colored bands and wing shape handles.

Signed Fulvio Bianconi 1977
cm 25x17, height cm 25,5

Lotto offerto con donazione al 50% spedito dall'Italia.

A rectangular vase in blown glass with colored bands and wing shape handles.

Signed Fulvio Bianconi 1977
cm 25x17, height cm 25,5

Lot offered with a 50% donation, shipped from Italy
Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.500 - 2.000

Fulvio Bianconi (1915-1996)
Vetreria Cenedese, Murano 1966 ca

Vaso a piastra rettangolare in vetro pesante bicolore.
Firma a punta: Fulvio Bianconi, Fulvio 1950
cm 20x5, altezza cm 22

A rectangular bicolored glass vase.
Signed: Fulvio Bianconi, Fulvio 1950
cm 20x5, height cm 22
Lotto offerto con donazione al 50% spedito dall'Italia.

A rectangular bicolored glass vase.
Signed: Fulvio Bianconi, Fulvio 1950
cm 20x5, height cm 22

Euro 1.400 - 1.800



50



97

Fulvio Bianconi

Raro vaso in vetro di Murano con decori in vetro colorato.

Prod. Mazzega, Italia, 1960 ca.
cm 16x11x43

*Rare Murano glass vase with colored glass decorations. Mazzega, Italy, 1960s
cm 16x11x43*

Lot offered with a 50% donation, shipped from Italy

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.500 - 2.000

Photo Credits - Phillips

Ettore Sottsass

Specchio da tavolo Sandretta mod. SP.63 struttura in legno, legno laccato, vetro specchiato, particolari in ottone e movimento basculante.
Prod. Poltronova, Italia, 1960 ca.
cm 50x46x17

Sandretta table mirror mod. SP.63. Wooden structure, lacquered wood, mirrored glass, brass details and tilting movement.
Poltronova, Italy, 1960s
cm 50x46x17
Catalogo di produzione

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.000 - 1.500

50



Ettore Sottsass with Galleria Luisa Delle Piane

Vaso in ceramica smaltata della serie Ceramiche di Lava.
Marchio originale. Edizione limitata e numerata di 20
esemplari. Numerata 11/20.

Disegno del 1957

Edizione Giovanni Masoni, Italia, 2003

cm 16x38

Glazed ceramic vase from the Ceramiche di Lava series.

Marked. Limited and numbered edition of 20 copies.

Numbered 11/20.

Design: 1957

Production: Giovanni Masoni, Italy, 2003

cm 16x38

Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 900 - 1.000



100

Ettore Sottsass

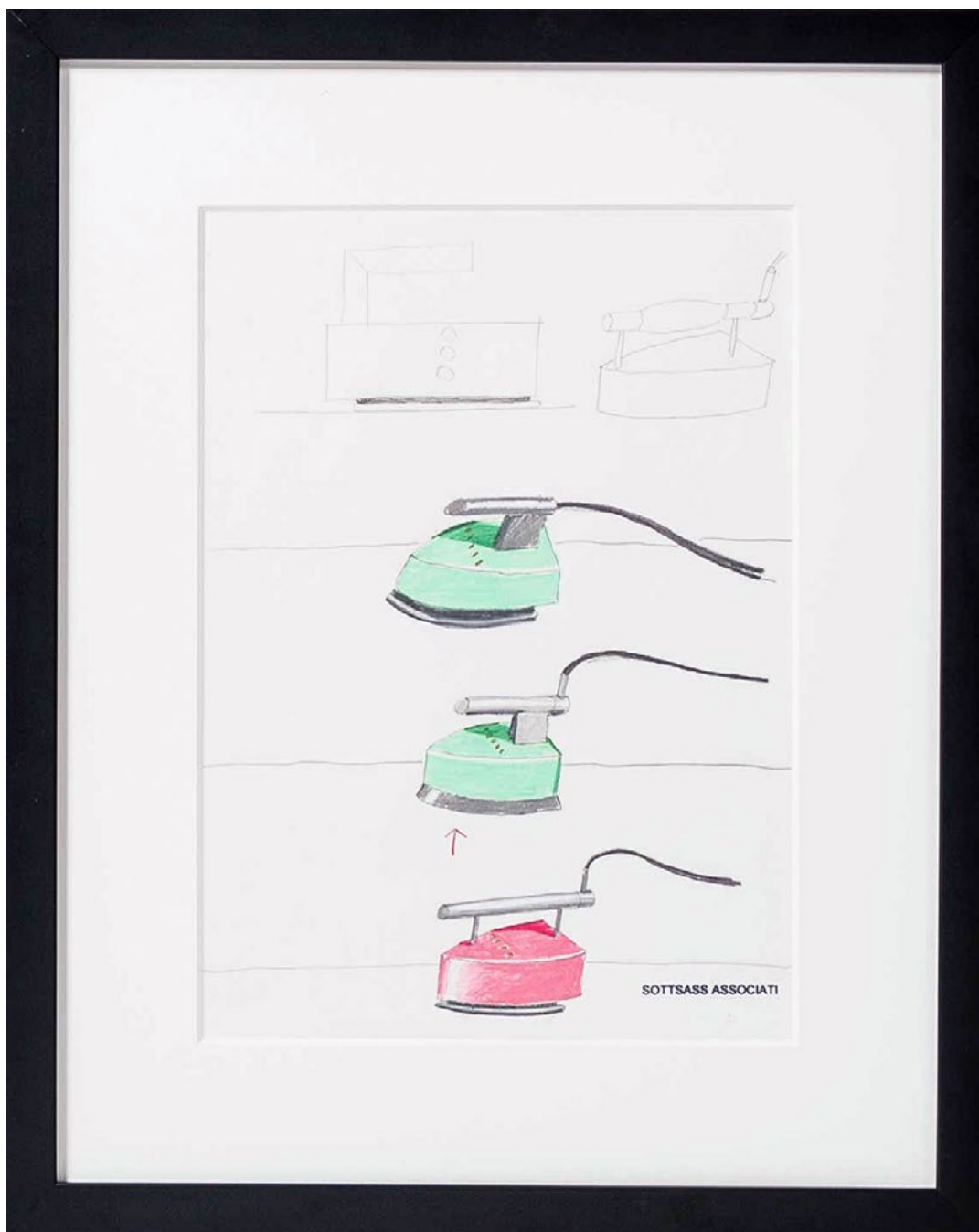
100

Centrotavola in ceramica smaltata.
Firma originale.
Edizione numerata di 50 esemplari. Numero 48/50.
Prod. Bottega Gatti, Italia, 2001
cm 21x34x23

Glazed ceramic centerpiece.
Signed.
Limited edition of 50 pieces. N. 48/50.
Bottega Gatti, Italia, 2001
cm 21x34x23
Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 2.000 - 3.000





101

Ettore Sottsass

Matita colorata su carta.

Il disegno presenta diversi disegni di ferri da stiro disegnati da Ettore Sottsass.

Marchio originale Sottsass Associati

Italia, 1987

cm 21x29

Colored pencil on paper.

Drawing features several designs of irons drawn by Ettore Sottsass.

Marked Sottsass Associati

Italy, 1987

cm 21x29

Lotto offerto con donazione al 100% spedito da Chicago, USA.

Euro 1.000 - 1.500







102

Ettore Sottsass with Eclecticó

Litografia Sgo-nga su carta dalla serie Capricci
firmata e numerata 2/30

*Sgo-nga Litograph on paper from Capricci Serie
signed and numbered 2/30*

*Prod. Clio Calvi Rudi Volpi gallery, Italia, 2002
cm 66x8x92*

Lotto offerto con donazione al 50% spedito da Bucarest, Romania.

Ettore Sottsass (Italian, 1917–2007) was an architect and designer, labeled the godfather of Italian design. Born in Austria and raised in Milan, Sottsass studied architecture at the Politecnico di Torino in Turin. After spending most of World War II in a concentration camp in Yugoslavia, Sottsass returned to Milan, where he set up his own architectural and industrial design studio.

In 1958, he was hired as a design consultant for the Olivetti company, a position he held for more than 20 years. While there, he produced numerous designs, including the Elea 9003 computer and the red plastic Valentine portable typewriter. His aim was to produce objects that went beyond typical consumerist products, and thus came to define postmodernist design.

As Sottsass distanced himself from pure functionalism, he started experimenting with designs that had social and historical components. During this time, Sottsass became a leading figure in the Anti-Design movement. In 1981, Sottsass led a group of designers who came to be known as the Memphis group. This group experimented with colors and media, creating multifunctional pieces and breaking with convention. Their materials included neon, unusual finishes, and patterned plastic laminates. Even after the decline of the Memphis movement, Sottsass continued to produce provocative work, constantly challenging the accepted practices of the day. He also established the architectural firm Sottsass Associati, with the aim of producing large-scale designs.

Sottsass's work has been the subject of retrospective exhibitions at the Centre Pompidou in Paris, the Los Angeles County Museum of Art, and the Design Museum in London, among others. His numerous awards included the title of Officer of the Ordre des Arts et des Lettres of the French Republic in 1992, an honorary degree from the Rhode Island School of Design in 1993, an Honorary Doctor of the Royal College of Art in London in 1996, an Oribe Award in Japan in 1997, and a Sir Misha Black Award in 1999. He died in Milan at the age of 90.

Euro 2.700 - 3.000

domus ACADEMY

Domus Academy - Edizione C 10 Milano Print - 2009 Average - Italia

Domus Academy è la prima scuola italiana per universitari di design. Il rapporto tra l'utente e i suoi oggetti è profondamente recente in base alle semplici funzioni d'uso, legato ai bisogni e alle emozioni, ma necessita di una risposta culturale più complessa e articolata. I fattori tradizionali del progetto si sono trasformati e dilatati: oltre all'oggetto, infatti, colore, suono, movimento, ipersensibilità sono oggi parte integrante dell'architettura dello spazio. Domus Academy è impegnata in un progetto di nuove forme di abitare, in un dialogo di nuove culture in una forma di rinnovata dinamica e sublimazione culturale.

Storia della cultura del progetto
History of design
Cultura del comportamento
The culture of behaviour
Socio-economia pervasiva
Socio-economics
Tecnologie industriali
Industrial technologies
Design primario
Primary design
Arredo urbano
Urban furnishing
NUOVI MODELLI ABITATIVI
New housing models
Il disegno dell'abitare
Designing charles



Studio Massimo - Massimo Pirelli

Oliver Bortolotti

domus ACADEMY

President/President
Maurizio Mazzoni
Coordinator/Coordinator
Antonio Basso, Paolo Basso
Antonio Basso, Paolo Basso
Domus Academy
Domus Academy

ANNO ACCADEMICO 1983/1984 ACADEMIC YEAR 1983/1984

STORIA DELLA CULTURA DEL PROGETTO HISTORY OF DESIGN

Domus: Antonio Basso
Lecturer: Antonio Basso
Coordinator: Antonio Basso
Domus Academy

TECNOLOGIE INDUSTRIALI INDUSTRIAL TECHNOLOGIES

Coordinator: Valerio Lucchi
Lecturer: Valerio Lucchi, Carlo Viganò
Domus Academy

SOCIO-ECONOMIA PERVASIVA SOCIO-ECONOMICS

Coordinator: Giancarlo Fabiani
Lecturer: Giancarlo Fabiani
Domus Academy

NUOVI MODELLI ABITATIVI NEW HOUSING MODELS

Domus: Mario Botta
Lecturer: Mario Botta
Coordinator: Mario Botta
Domus Academy

DESIGN PRIMARIO PRIMARY DESIGN

Domus: Carlo Viganò
Lecturer: Carlo Viganò
Coordinator: Carlo Viganò
Domus Academy

ARREDO URBANO URBAN FURNISHING

Domus: Mario Botta
Lecturer: Mario Botta
Coordinator: Mario Botta
Domus Academy

CULTURA DEL COMPORTAMENTO THE CULTURE OF BEHAVIOUR

Domus: Antonio Basso
Lecturer: Antonio Basso
Coordinator: Antonio Basso
Domus Academy

IL DISSEGNO DELL'ABITARE DESIGNING CHARLES

Domus: Giancarlo Fabiani
Lecturer: Giancarlo Fabiani
Coordinator: Giancarlo Fabiani
Domus Academy

DOMANDA DI ASPETTO DESIGN ASPECT

Domus: Antonio Basso
Lecturer: Antonio Basso
Coordinator: Antonio Basso
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Lecturer: Giancarlo Fabiani
Coordinator: Giancarlo Fabiani
Domus Academy

Clinò Trini Castelli - Studio Alchimia

Uomo Tronico – Design Primario Icon, 1983

Poster bifacciale con stampa litografica per l'inaugurazione della Domus Academy. Cornice d'artista, vetro museale.

Edizione firmata e numerata

Copia n. 1 di 18

Certificato di autenticità disponibile su richiesta.

Design dell'icona frontale: Clinò Trini Castelli, 1979

Progettazione grafica: Studio Alchimia, Mauro Panzeri, 1983

Incluso nella collezione permanente del Triennale Design Museum, Milano
cm 24x96

Double-sided poster with lithographic printing for the inauguration of the Domus Academy.

Artist frame, museum glass.

Edition signed and numbered

Copy no. 1 of 18

Certificate of authenticity available on request.

Front icon design: Clinò Trini Castelli, 1979

Graphic design: Studio Alchimia, Mauro Panzeri, 1983

Included in the permanent collection of the Triennale Design Museum, Milan
24x96 cm

Lotto offerto con donazione al 50% spedito dall'Italia

Rara locandina, la prima prodotta da Domus Academy alla sua apertura nel 1983, dedicata al programma delle lezioni e dei tre corsi di master (con M. Bellini, E. Sottsass e C. T. Castelli) della prima scuola postuniversitaria di design italiana, diretta da Andrea Branzi.

Il tatuaggio delle linee dell'agopuntura sulla pelle dell'Uomo Tronico era stato disegnato al Graphicolor da Clinò Castelli nel 1979, al suo rientro da un soggiorno in Cina. Proposto come una sorta di nuova vitruviana, quell'eroe raffigurava la perdita di equilibrio dello schema corporeo centrale a favore di un'umanità dalla diversa fisicità sensoriale, anticipando così l'icona dell'attuale condizione transmoderna.

Rare poster, the first produced by Domus Academy at its opening in 1983, dedicated to the program of lessons and the three master courses (with M. Bellini, E. Sottsass and C. T. Castelli) of the first post-graduate school of design in Italy, directed by Andrea Branzi.

The tattoo of the acupuncture lines on the skin of the Tronic Man had been designed at Graphicolor by Clinò Castelli in 1979, on his return from a stay in China. Proposed as a kind of new Vitruvian, that hero depicted the loss of balance of the central body scheme in favor of an humanity with a different sensorial physicality, anticipating the icon of the current transmodern condition.

Euro 2.500 - 3.000



104

Ettore Sottsass with Eclecticó

Posacenere in alluminio pressofuso creato per Il Sestante.

Cast aluminium ashtray created for Il Sestante.

Prod. Italia, 1962

cm 25x25x3

Lotto offerto con donazione al 50% spedito da Bucarest, Romania.

Euro 600 - 900

50





105

Lorenzo Burchiellaro

Specchiera con cornice in alluminio pressofuso e vetro specchiato. Firma incussa.
Prod. Atelier Burchiellaro Italia, 1970 ca.
cm 60x150

*Mirror with worked aluminum frame. Signed.
Italy, 1970s
cm 60x150
Lotto offerto con donazione al 50% spedito dall'Italia.*

Euro 1.500 - 2.000

50





106

Carlo Mollino

Foto Polaroid.

Ritratto della signora L.B.

Provenienza: Eredi Signora L.B.

Accompagnata da Expertise di Rossella Colombari.

Italia, 1960 ca.

cm 8,75x11

Polaroid photo.

Portrait of Mrs. L.B.

Provenance: Mrs. L.B. family

Accompanied by Expertise by Rossella Colombari.

Italy, 1960 ca.

cm 8,75x11

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.800 - 3.000



107

Carlo Mollino

Foto Polaroid.
Ritratto della signora L.B.
Provenienza: Eredi Signora L.B.
Accompagnata da Expertise di Rossella Colombari.
Italia, 1960 ca.
cm 8,75x11

Polaroid photo.
Portrait of Mrs. L.B.
Provenance: Mrs. L.B. family
Accompanied by Expertise by Rossella Colombari.
Italy, 1960 ca.
cm 8,75x11

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.800 - 3.000

50

DESIGN LOVES MILANO



108

Carlo Mollino

Foto Polaroid.
Ritratto della signora L.B.
Provenienza: Eredi Signora L.B.
Accompagnata da Expertise di Rossella Colombari.
Italia, 1960 ca.
cm 8,75x11

*Polaroid photo.
Portrait of Mrs. L.B.
Provenance: Mrs. L.B. family
Accompanied by Expertise by Rossella Colombari.
Italy, 1960 ca.
cm 8,75x11*

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.800 - 3.000



109

Verner Panton

Lampada a plafone con struttura in legno e metallo laccato.
Prod. Louis Poulsen, Danimarca, 1960 ca.
cm 120x160

*Ceiling lamp with structure in wood and lacquered metal.
Louis Poulsen, Denmark, 1960s
cm 120x160*

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 6.000 - 8.000

50

110

Masayuki Kurosawa

Lampada da tavolo mod. Lavinia con struttura in metallo laccato. Diffusore regolabile a luce indiretta.
Prod. Artemide, Italia, 1988
cm 40x50x60

*Table lamp mod. Lavinia with lacquered metal structure. Adjustable indirect light diffuser.
Artemide, Italy, 1988*

cm 40x50x60

Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 1.000 - 1.500





|||

Isamu Noguchi

Due lampade mod. Akari 1N e 20N con struttura in corteccia di gelso e diffusore in bamboo e carta.

Prod. Steph Simon, USA, 1951

Lampada tripode: altezza cm 36 ; Lampada con quattro sostegni: altezza cm 57.

Two lamps mod. Akari 1N and 20N with mulberry bark structure and bamboo and paper diffuser.

Steph Simon, USA, 1951

Tripod lamp: height cm 36; Lamp with four supports: height cm 57.

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.200 - 1.500

50

50



112

Venini

Quattro appliques in vetro di Murano con struttura in metallo.
Marchio incusso.
Prod. Venini, Italia, 1960 ca.
cm 15x22x65

Four Murano glass appliques with metal structure.
Mark engraved.
Venini, Italy, 1960s
cm 15x22x65

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.000 - 3.000

50

%



113

Martin Eisler with Side Gallery

Poltrona mod. Reversibile con struttura in metallo tubolare laccato e rivestimenti in tessuto.
Prod. Forma Moveis, Brasile, 1950 ca.
cm 102x71x66

Armchair mod. Reversible with lacquered tubular metal structure and fabric upholstery.
Forma Moveis, Brazil, ca. 1950
cm 102x71x66
Bibliografia/Literature
Domus n. 322, 1956.

Lotto offerto con donazione al 50% soggetto ad IVA, spedito da Barcellona, Spagna.

Beside Carlos Hauner, Martin Eisler (1913-1977) was the founder for the iconic Brazilian furniture company Forma. He was born in Vienna, Austria, and studied architecture in his country. In 1938 he moved to Buenos Aires. After meeting Carlos Hauner in Brazil, he started traveling there frequently to collaborate on designs and, they founded Forma to sell their own designs as well as pieces licensed from Knoll International. Eisler also opened Forma in Buenos Aires, along with partners Arnold Hakel and Susi Aczel, as an architectural, industrial and interior design firm also known as Interieur Forma.

Euro 6.000 - 8.000



100



114

Elio Martinelli

Lampada da terra con struttura in ottone e metallo laccato. Base in ghisa e diffusore in perspex.
Prod. Martinelli, Italia, 1960 ca.
cm 178

*Floor lamp with structure in brass and lacquered metal. Cast iron base and perspex diffuser.
Martinelli, Italy, 1960s
cm 178*

Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 1.000 - 1.500



115

Gino Sarfatti

Lampada da tavolo orientabile mod. 573 con struttura in metallo cromato, base in ghisa e diffusore in alluminio e metacrilato. Decalcomania originale.

Prod. Arteluce, Italia, 1956
cm 60x65x16

Adjustable table lamp mod. 573 with chromed metal structure, cast iron base and aluminum and methacrylate diffuser. Original label.

*Arteluce, Italy, 1956
cm 60x65x16*

M. Romanelli, S. Severi, Gino Sarfatti opere scelte 1938-1973, p. 434, Silvana Editore, 2012.

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.000 - 3.000

50

116

Angelo Lelli

Coppia di lampade da parete con struttura in metallo
nichelato e diffusori in vetro satinato.
Prod. Arredoluce, Italia, 1964
cm 18x27x65

*Pair of wall lamp with nickel-plated metal structure and satin
glass diffusers.*

Arredoluce, Italy, 1964

cm 18x27x65

Bibliografia/Literature

*A. Pantera, A. Padoan, A. Palmaghini, Arredoluce, Catalogo
Ragionato 1943-1987, scheda 447, p. 355, Silvana
Editoriale, 2018.*

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 700 - 1.000



50



117

Angelo Lelli

Lampada da tavolo orientabile mod. 14065 con struttura in metallo laccato e acciaio. Diffusore in vetro.
Prod. Arredoluce, Italia, 1967
cm 13x12x25

*Table lamp mod. 14065 with lacquered metal and steel structure. Glass diffuser.
Arredoluce, Italy, 1967
cm 13x12x25*

Bibliografia/Literature

A. Pansera, A. Padoan, A. Palmaghini, Arredoluce, Catalogo Ragionato 1943-1987, scheda 478, p. 361, Silvana Editoriale, 2018.

Lotto offerto con donazione al 100% spedito da Londra, UK.

Euro 1.000 - 1.500



100



118

Charles and Ray Eames

100

Coppia di poltrone mod. Time Life con struttura in alluminio e sedute in pelle.
Prod. USA, 1960 ca.
cm 72x72x80

Pair of armchairs mod. Time Life with aluminium structure and leather seats.
USA, 1960s
cm 72x72x80

Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 800 - 1.200



119

Ignazio Gardella

Lampada da terra mod. LT8 con diffusore in vetro prismatico sabbato stampato. Struttura in ottone e metallo laccato. Base in marmo.

Prod. Azucena, Italia, 1950 ca.
cm 30x175

Floor lamp mod. Lte 8 with printed frosted glass. Brass and lacquered metal structure. Marble base.

*Azucena, Italy, 1950s
cm 30x175*

Bibliografia

Catalogo originale Azucena.

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.000 - 3.000



50



120

Luigi Caccia Dominioni

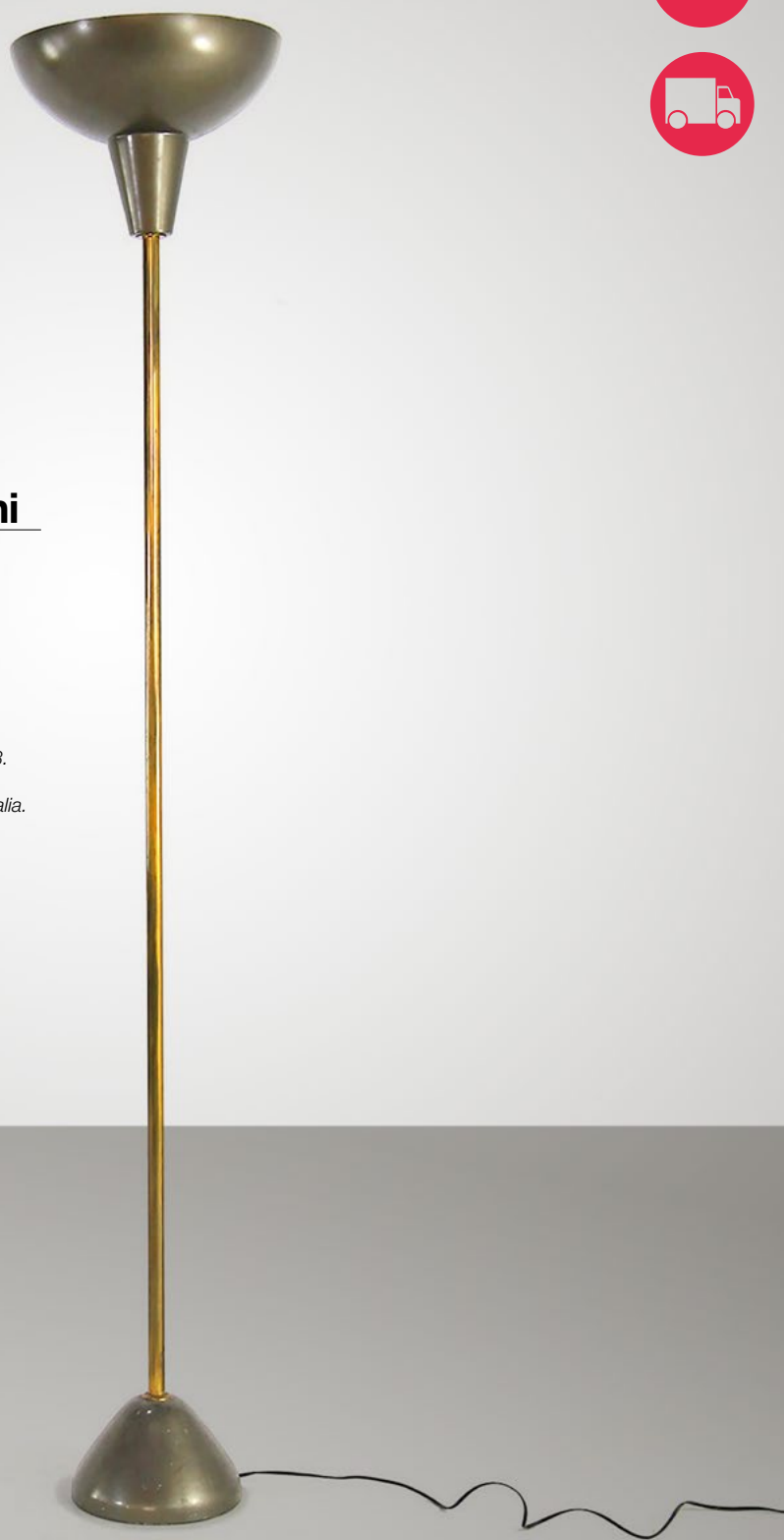
Lampada da terra LTe1 in ottone.
Prod. Azucena, Italia, 1950 ca.
cm 32x166

*Floor lamp mod. LTe1. Brass structure.
Azucena, Italy, 1950s
cm 32x166*

*Bibliografia/Literature
Catalogo originale; G. Gramigna, Repertorio del
design italiano 1950-2000, p. 22, Allemandi, 2003.*

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 800 - 1.000



121

Luigi Caccia Dominioni

Lampada da terra modello LTe10 con diffusori in vetro satinato. Struttura in ottone e metallo laccato. Base in marmo.

Prod. Azucena, Italia, 1950 ca.
cm 30x220

Floor lamp model LTe10. Frosted glass. Brass and lacquered metal structure. Marble base.

*Azucena, Italy, 1950s
cm 30x220*

Bibliografia/Literature

Catalogo originale Azucena; G. Gramigna, Repertorio 1. 1950-1980, Mondadori, 1985

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.000 - 3.000



Luigi Caccia Dominioni

Coppia di poltrone modello P20B Toro. Struttura in metallo laccato e legno. Rivestimenti in tessuto.
Disegno originale per le sale del Club House di Monticello.
Prod. Azucena, Italia, 1973
cm 120x100x70

*Pair of armchairs model P20B Toro. Lacquered metal and wood structure. Fabric upholstery.
Original design for the Monticello Club House' furnitures.
Azucena, Italy, 1973
cm 120x100x70*

Bibliografia/Literature

M. Imparato, F. Radaelli, S. Milesi (a cura di), Azucena. Mobili e oggetti, Azucena, pp. 68-69, Milano 2012.

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 5.000 - 6.000



123

Stilnovo

Lampada da tavolo con struttura in metallo laccato.
Decalcomania originale.
Prod. Stilnovo, Italia, 1960 ca.
cm 37x47

*Table lamp with structure in lacquered metal.
Producer label.
Stilnovo, Italy, 1960s
cm 37x47*

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 600 - 800

50



100

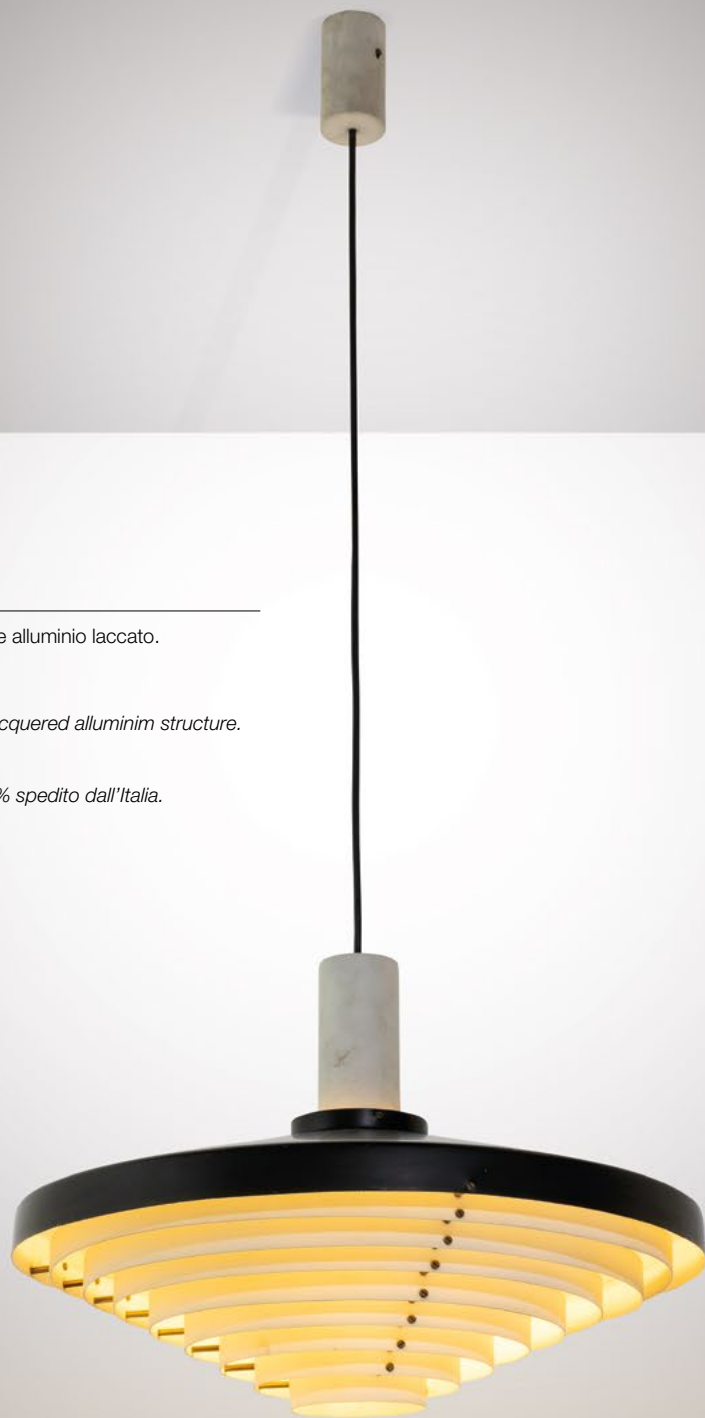
124

Stilnovo

Lampada a sospensione in ottone e alluminio laccato.
Prod. Stilnovo, Italia, 1950 ca.
cm 50x112

*Suspension lamp with brass and lacquered alluminim structure.
Stilnovo, Italy, 1950s
cm 50x112
Lotto offerto con donazione al 100% spedito dall'Italia.*

Euro 1.000 - 1.500



50



125

Max Ingrand

Coppia di appliques mod. 1636S con struttura in ottone e diffusori in vetro curvato, satinato e molato.
Prod. Fontana Arte, Italia, 1953
cm 15x42x10

Pair of appliques mod. 1636S with brass structure and frosted curved molten glass.

Fontana Arte, Italy, 1953
cm 15x42x10

Bibliografia/Literature

F. Deboni, Fontana Arte, Allemandi, 2012, f. 333

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.500 - 2.000

50



126

Fontana Arte

Scatola mod. 2004 con struttura in cristallo colorato, curvato, molato e particolari in ottone.
Prod. Fontana Arte, Italia, 1960 ca.
cm 22 diametro; cm 11 altezza

Box mod. 2004 with colored, curved, molted crystal structure and brass details.

Fontana Arte, Italy, 1960s

cm 22 diameter; cm 11 height

Bibliografia

Quaderni di Fontana Arte.

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 800 - 1.200





127

Max Ingrand

Lampada da tavolo mod. Fontana con struttura in ottone nichelato e spazzolato e diffusore in cristallo satinato bianco.

Prod. Fontana Arte, Italia, 1954
cm 31x56

Table lamp mod. Fontana with nickel-plated and brushed brass structure and white satin crystal diffuser.

Fontana Arte, Italy, 1954
cm 31x56

Bibliografia/Literature
Quaderni di Fontana Arte

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 4.000 - 5.000

50



128

Max Ingrand

Lampada a sospensione mod. 2219 con struttura in ottone e diffusore in vetro curvato e vetro satinato. Prod. Fontana Arte, Italia, 1960 ca. cm 30x39; Altezza max: cm 200.

Suspension lamp mod. 2219 with brass structure and curved glass and satin glass diffuser.

*Fontana Arte, Italy, 1960s
cm 30x39; Height max: cm 200.*

*Bibliografia/Literature
Quaderni di Fontana Arte*

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.000 - 3.000

129

Augusto Bozzi

Coppia di poltrone con struttura in legno e ottone laccato. Rivestimenti in tessuto.
Prod. Saporiti, Italia, 1960 ca.
cm 76x85x60

Pair of armchairs with wood and lacquered brass structure. Fabric upholstery.

Saporiti, Italy, 1960s

cm 76x85x60

Bibliografia/Literature

Domus n.361, Dicembre 1969, p. 50.

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 3.000 - 4.000

50





130

Marco Zanuso

Divano Sleep-O-Matic. Struttura in tubolare metallico, nastri in gomma Pirelli, imbottitura in gommapiuma. Sostegni in ottone. Prod. Arflex, Italia, 1954
cm 185x80x75

Sleep-O-Matic sofa. Metal tubular structure, Pirelli rubber belts, foam padding. Brass feet.

Arflex, Italy, 1954

cm 185x80x75

Bibliografia/Literature

G. Gramigna, Repertorio 1950-1980, p. 81, Mondadori, 1985

*Lotto offerto con donazione al 50% spedito dall'Italia.
Lot offered with a 50% donation, shipped from Italy*

Euro 1.000 - 1.500



131

Piero Fornasetti

Tappeto in lana con decoro Viso.
Prod. Fornasetti, Italia, 2009
cm 122x122

*Wool rug with Viso decoration.
Fornasetti, Italy, 2009
cm 122x122*

Lotto offerto con donazione al 50% soggetto ad IVA, spedito dall'Italia.

Euro 2.000 - 3.000

Why Milano

"Milano è la città decorativa per eccellenza: un campionario di stili attraverso tutte le epoche che puoi cogliere anche solo levando lo sguardo alle facciate degli edifici, durante una passeggiata per la città. Strada facendo sto pian piano riscoprendo i suoi valori culturali delle origini e che vorrei riportare alla luce: non dimentichiamoci che è stata "la Città dei Lumi".

Milan is the decorative city par excellence: a collection of styles covering every era that you can appreciate simply by looking up at the facades of the buildings as you walk around the city. What's more, over the years, I have slowly been rediscovering the cultural values of its origins and I would like to bring them to light in some way: let's not forget that it was the "City of Lights."

Barnaba Fornasetti

50

%



132

Barnaba e Piero Fornasetti

Scrivanica mod. Litomatrice con struttura in legno decorato con piastre litografiche originali degli anni '50. Pezzo unico.

Disegno originale di Gio Ponti, 1950 ca.

Prod. Fornasetti, Italia, 2010

cm 48x85x92

Desk mod. Litomatrice with wooden structure decorated with original lithographic plates from the 1950s. Single piece.

Original drawing by Gio Ponti, 1950s

Fornasetti, Italy, 2010

cm 48x85x92

Lotto offerto con donazione al 50% soggetto ad IVA, spedito dall'Italia.

Euro 8.000 - 12.000

133

Piero Fornasetti

Portariviste con struttura in metallo laccato serigrafato con motivo ad Alga Marina.
Prod. Fornasetti, Italia, 1950 ca.
cm 42x27x40

*Magazine rack with silk-screened lacquered metal structure with Alga Marina motif.
Fornasetti, Italy, 1950s
cm 42x27x40*

Lotto offerto con donazione al 100% soggetto ad IVA, spedito dall'Italia.

Euro 800 - 1.200

100

%





135

Gio Ponti

Piastra in cristallo specchiato dipinto.
Certificato di Autenticità Gio Ponti Archives.
Prod. Fontana Arte, Italia, 1960 ca.
cm 25x25

*Painted mirrored crystal wall panel.
Gio Ponti Archives Certificate of Authenticity.
Fontana Arte, Italy, 1960s
cm 25x25*

Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 3.000 - 4.000



134

Gio Ponti

Poltrona mod. Continuum con struttura in giunco e midollino.
Prod. Bonacina, Italia, 1963.
cm 104x95x58

*Continuum armchair with rattan and wicker structure.
Bonacina, Italy, 1963.
cm 104x95x58
Bibliografia
Catalogo di produzione*

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 1.000 - 1.500

50



136

Gio Ponti

Tavolo basso con piano in legno e struttura in metallo laccato. Etichetta originale.

Prod. ISA, Italia, 1950 ca.
cm 60x39

*Coffee table with wooden top and lacquered metal structure. Original label.
ISA, Italy, 1950s
cm 60x39*

*Lotto offerto con donazione al 50%
spedito dall'Italia.*

Euro 1.000 - 1.500

50





137

Carlo Scarpa

Lampada a sospensione con struttura in ottone e vetro di Murano.

Marchio incusso.

Prod. Venini, Italia, 1942

cm diametro 65; altezza 90

Murano glass suspension lamp with brass structure.

Mark engraved.

Venini, Italy, 1942

cm 65x90

Bibliografia/Literature

A. Venini Diaz de Santillana, Venini Catalogo

Ragionato 1921-1986, p. 265, tav 189, Skira, 2000.

Lotto offerto con donazione al 50% spedito dall'Italia.

Euro 2.800 - 3.800

50



la Casa

Istituto Italiano di Cultura
Paris

di Mollino

Ettore Sottsass Smalti

Istituto Italiano di Cultura
Paris

138

Design Storico - Mollino e Sottsass

Lotto di 10 libri di approfondimento sul design storico e le opere di Carlo Mollino ed Ettore Sottsass.

Lot of 10 books on historical design and on the works of Carlo Mollino and Ettore Sottsass.

Elenco dei libri:

F. Ferraris, N. Ferraris, Carlo Mollino: Polaroids, Damiani, 2014

F. Ferraris, N. Ferraris, Ettore Sottsass Smalti 1958, Istituto Italiano di Cultura di Parigi, 2018

F. Ferraris, N. Ferraris, Discoteca, Allemandi, 1989

F. Ferraris, N. Ferraris, The furniture of/I mobili di Carlo Mollino, Phaidon, 2009

F. Ferraris, N. Ferraris, Carlo Mollino/ Plywood, AdArte, 2014

N. Ferraris, Carlo Mollino: un messaggio dalla Camera Oscura, Lucas Gehrmann, Gerald Matt, Kunsthalle Wien Project Space, 2011

F. Ferraris, N. Ferraris, Carlo Mollino: a occhio nudo: fotografie 1934-1973, Fratelli Alinari, 2009

F. Ferrari, N. Ferrari, Luce: lampade 1968-1973: il nuovo design italiano, Allemandi, 2003

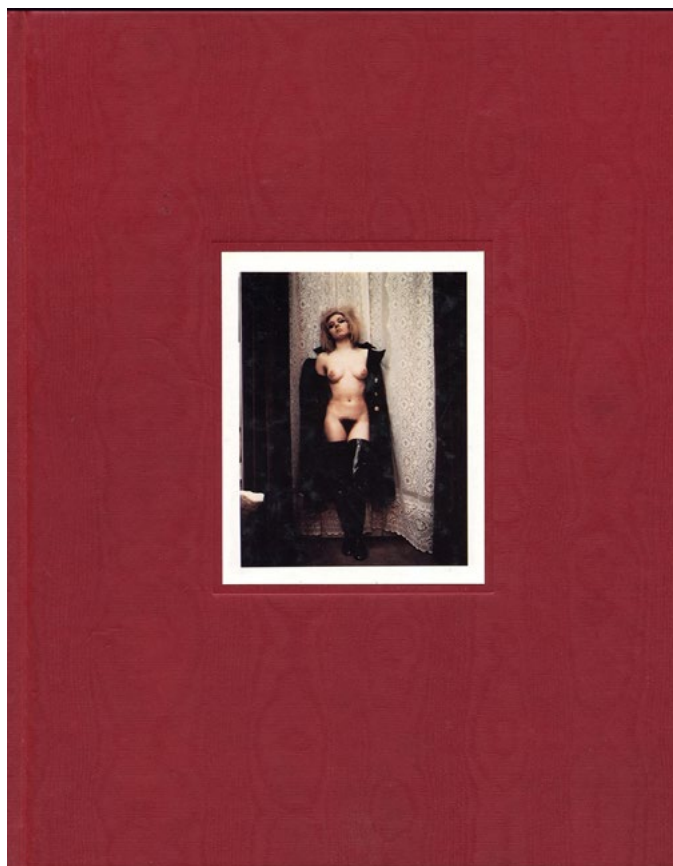
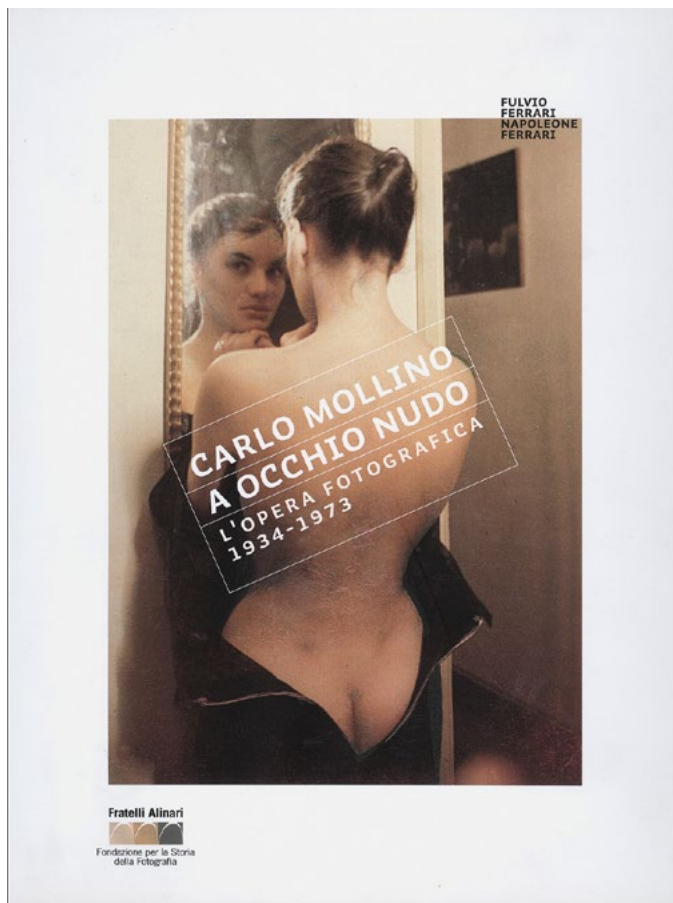
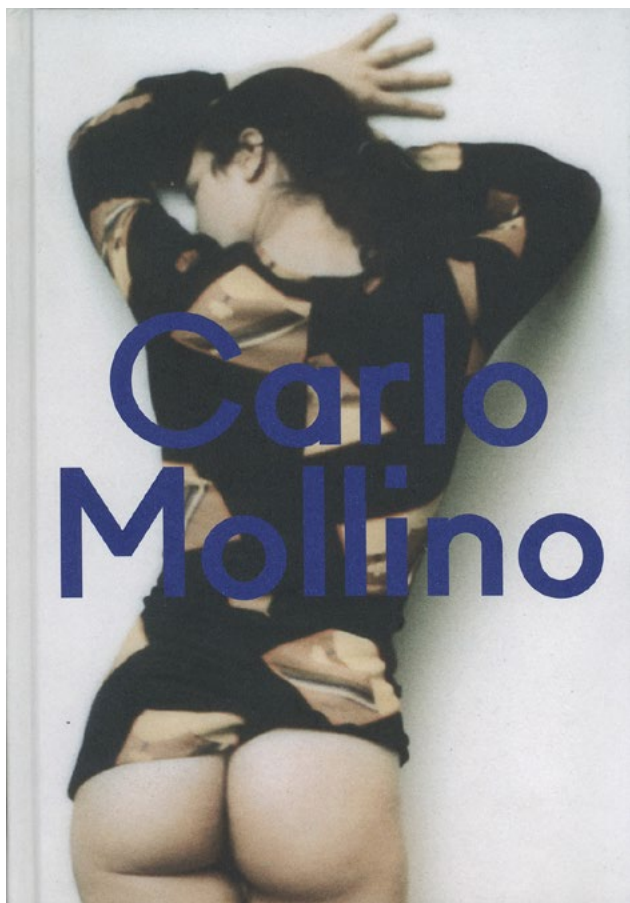
F. Ferraris, N. Ferraris, La Casa di Mollino, Istituto Italiano di Cultura di Parigi, 2015

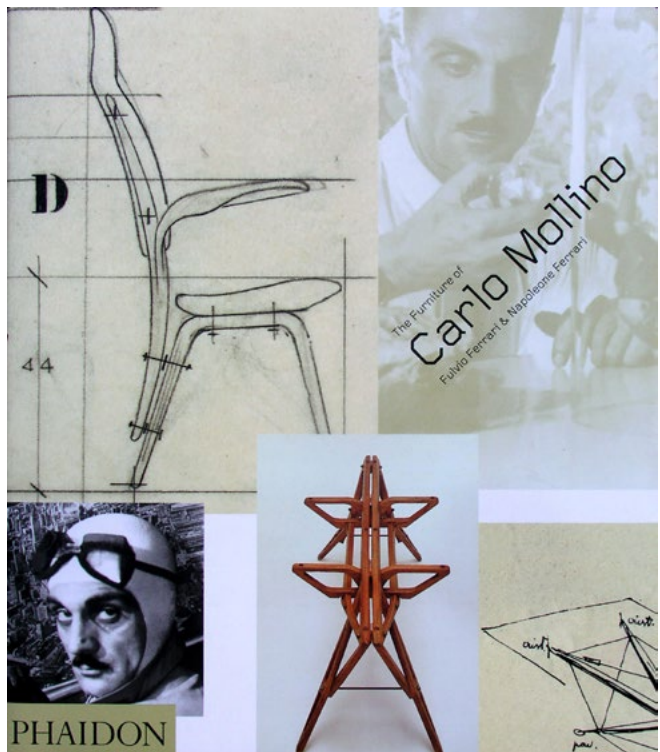
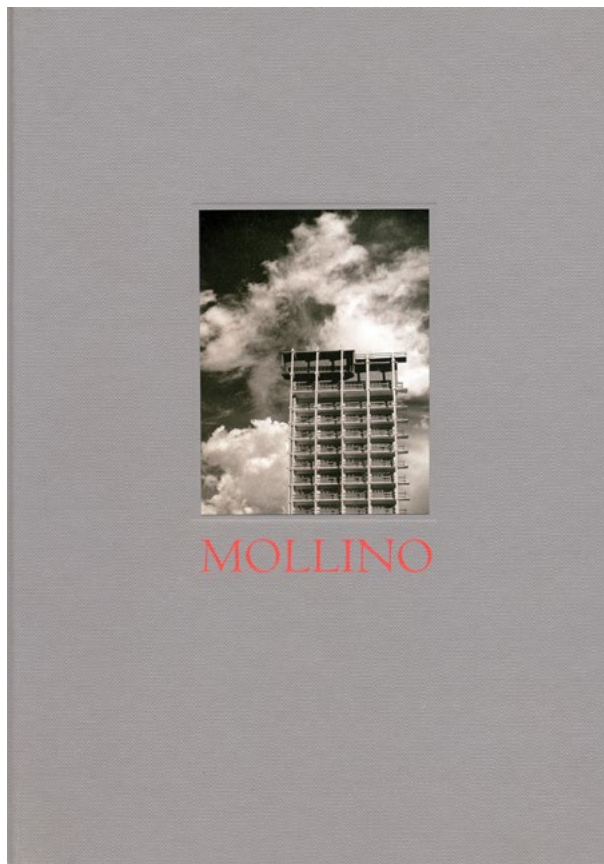
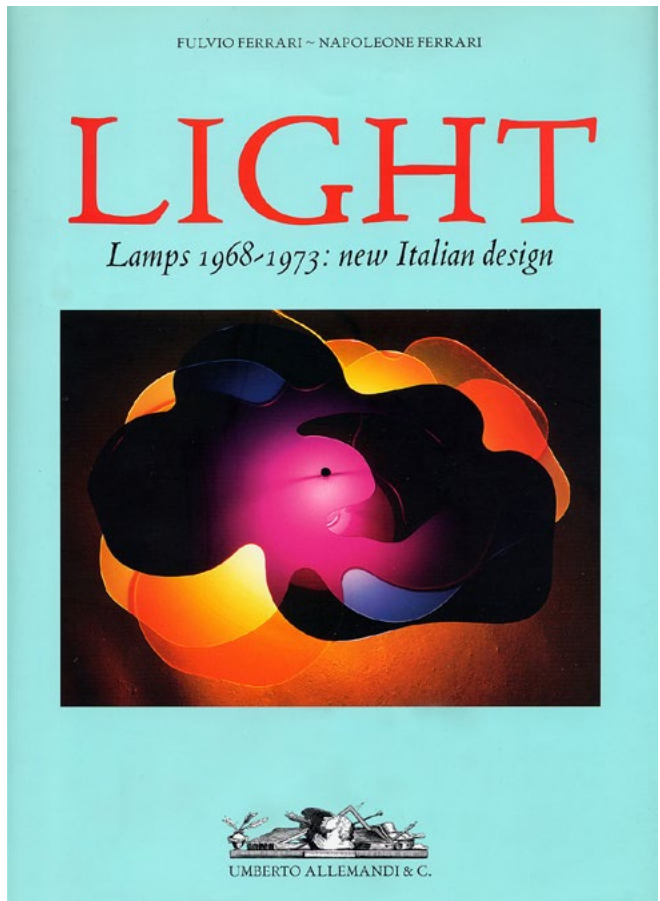
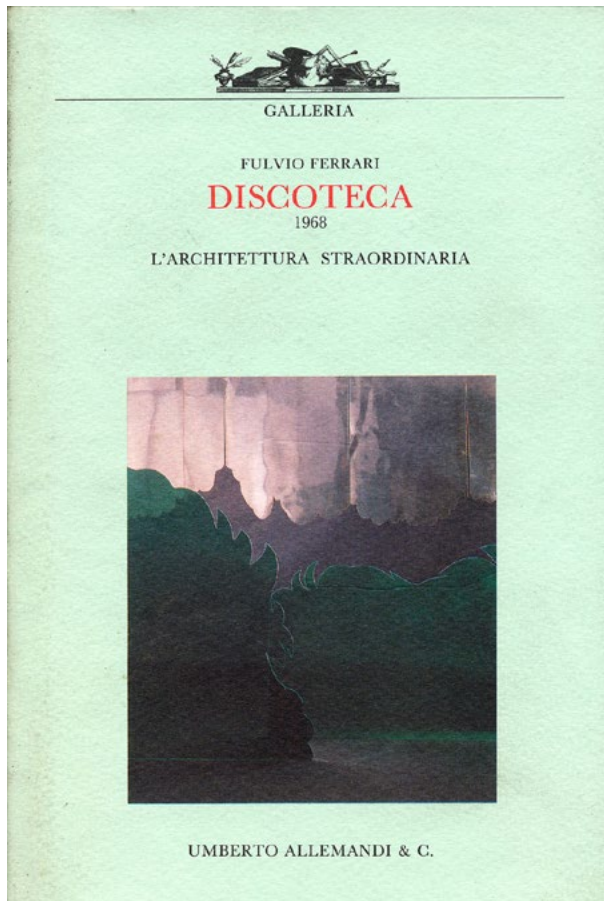
N. Ferrari, Carlo Mollino: la Casa del Sole, AdArte, 2007

Lotto offerto con donazione al 100% spedito dall'Italia.

Euro 1.000 - 1.500







Donors/Donatori

Design Contemporaneo

Alessi with Marcel Wanders
Alexandre Benjamin Navet
Alvino
Alysi with Studiopepe
Andrea Mancuso | Analogia Project with Perrier-Jouët with Nilufar
Aneta Regel with Side Gallery Bethan Laura Wood with Nilufar
Bloc Studios with Federica Elmo Carlo Lorenzetti
CC Tapis with Studiopepe Cristián Mohaded
Cristina Celestino with Billiani
David Nicolas with Nilufar
Desalto with Guglielmo Poletti
Diego Faivre
Dimoremilano
DiSé with Rossella Faraci
Draga & Aurel
Duccio Maria Gambi
Fabien Cappello with Nilufar
Faye Toogood
Fernando and Humberto Campana with Ghidini1961
Floris Wubben with The Future Perfect
Formafantasma with Giustini Stagetti
Georges Mohasseb with Studio Manda and Joy Mardini Design Gallery
Germans Ermics with Galleria Rossana Orlandi
Giacomo Moor
Giampiero Romanò
gt2P with Friedman Benda gallery
Hitencho with FRACAS Gallery
Hongjie Yang
James Plumb
James Shaw with SEEDS Gallery
Julien Carretero
Kiki Van Eijk
La Cube with CAMP Design Gallery
Laurids Galleé with FRACAS Gallery
Lukas Wegwerth with Schloss Hollenegg for Design
Maarten De Ceulaer with Victor Hunt Designart Dealer Marco Campardo with SEEDS Gallery
Marco Guazzini
Marlene Huissoud
Martino Gamper with Nilufar
Matteo Pellegrino with CAMP Design Gallery
Michael Anastassiades
Michela Cattai
Michele Seppia
mischer'traxler
Muller Van Severen
Nawaaz Saldulker
Objects of Common Interest
Odd Matter
Opinion Ciatti with Maurizio Galante and Tal Lancman
Paolo Gonzato with CAMP Design Gallery
Pim Top
Philipp Weber with Analog
Philippe Malouin with Salon 94 Design
Philippe Nigro with Casati Gallery
Richard Hutten
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SEM with Valentina Cameranesi
Soft Baroque
Stephan Hamel
Stories of Italy
Studio Furthermore
Studio Wieki Somers
Taras Zheltyshev with Mirra Gallery
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Trame with Mattalena Casadei
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CAMBI

SCHEDA DI OFFERTA

DESIGN LOVES MILANO

Asta **545** Charity Auction - 12 Maggio 2020

Io sottoscritto _____

Indirizzo _____ Città _____ C.A.P. _____

Tel./Cel. _____ e-mail/Fax _____

Data di Nascita _____ Luogo di Nascita _____ C.F./P. IVA _____

Carta d'identità n° _____ Ril. a _____ il _____

In caso di società è necessario indicare: PEC _____ Codice SDI _____

In caso di prima registrazione è necessario compilare tutti i campi del presente modulo ed allegare copia del documento di identità

Con la presente scheda mi impegno ad acquistare i lotti segnalati al prezzo offerto (oltre IVA e trasporto ove indicato), dichiaro inoltre di aver preso visione e approvare integralmente le speciali condizioni di vendita riportate sul catalogo, ed espressamente esonero la Cambi Casa d'Aste da ogni responsabilità per le offerte che per qualsiasi motivo non fossero state eseguite in tutto o in parte e/o per le chiamate che non fossero state effettuate, anche per ragioni dipendenti direttamente dalla Cambi Casa d'Aste

Per partecipare telefonicamente è necessario indicare di seguito i numeri su cui si desidera essere contattati durante l'asta:

Principale _____ Secondario _____

LOTTO	DESCRIZIONE	OFFERTA	TEL
_____	_____	_____	☐
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Importanti informazioni per gli acquirenti

Gli oggetti saranno aggiudicati al minimo prezzo possibile in rapporto all'offerta precedente. A parità d'offerta prevale la prima ricevuta. Data la natura charity dell'asta, non saranno applicate commissioni d'asta.

E' possibile partecipare all'asta compilando la presente scheda ed inviandola alla Casa D'Aste via email all'indirizzo **offerte@cambiaste.com**, almeno cinque ore lavorative prima dell'inizio dell'asta.

È possibile richiedere la partecipazione telefonica barrando l'apposita casella.

Lo stato di conservazione dei singoli lotti non è indicato in maniera completa in catalogo, chi non potesse prendere visione diretta delle opere è pregato di richiedere un condition report a: **condition@cambiaste.com**

La presente scheda va compilata con il nominativo e l'indirizzo ai quali si vuole ricevere la fattura.

Firma _____ Autorizzo ad effettuare un rilancio sull'offerta scritta con un massimale del: 5% ☐ 10% ☐ 20% ☐

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REGOLAMENTO

Articolo 1

I soci si impegnano a garantire serietà, competenza e trasparenza sia a chi affida loro le opere d'arte, sia a chi le acquista.

Articolo 2

Al momento dell'accettazione di opere d'arte da inserire in asta i soci si impegnano a compiere tutte le ricerche e gli studi necessari, per una corretta comprensione e valutazione di queste opere.

Articolo 3

I soci si impegnano a comunicare ai mandanti con la massima chiarezza le condizioni di vendita, in particolare l'importo complessivo delle commissioni e tutte le spese a cui potrebbero andare incontro.

Articolo 4

I soci si impegnano a curare con la massima precisione i cataloghi di vendita, corredando i lotti proposti con schede complete e, per i lotti più

importanti, con riproduzioni fedeli. I soci si impegnano a pubblicare le proprie condizioni di vendita su tutti i cataloghi.

Articolo 5

I soci si impegnano a comunicare ai possibili acquirenti tutte le informazioni necessarie per meglio giudicare e valutare il loro eventuale acquisto e si impegnano a fornire loro tutta l'assistenza possibile dopo l'acquisto.

I soci rilasciano, a richiesta dell'acquirente, un certificato su fotografia dei lotti acquistati.

I soci si impegnano affinché i dati contenuti nella fattura corrispondano esattamente a quanto indicato nel catalogo di vendita, salvo correggere gli eventuali refusi o errori del catalogo stesso.

I soci si impegnano a rendere pubblici i listini delle aggiudicazioni.

Articolo 6

I soci si impegnano alla collaborazione con le isti-

tuzioni pubbliche per la conservazione del patrimonio culturale italiano e per la tutela da furti e falsificazioni.

Articolo 7

I soci si impegnano ad una concorrenza leale, nel pieno rispetto delle leggi e dell'etica professionale. Ciascun socio, pur operando nel proprio interesse personale e secondo i propri metodi di lavoro si impegna a salvaguardare gli interessi generali della categoria e a difenderne l'onore e la rispettabilità.

Articolo 8

La violazione di quanto stabilito dal presente regolamento comporterà per i soci l'applicazione delle sanzioni di cui all'art.20 dello Statuto ANCA.





